

\$2,500 SHORT-SHORT STORY CONTEST (Page 40-41)

# Writer's Digest

FIFTY CATHOLIC MARKETS  
BY EDOARDO MAROLLA

WRITE IT SIMPLY  
BY EUGENE M. FISHER

I TOOK TO THE BOOKS  
BY LEE FLOREN

YOUR CHANCES IN HOLLYWOOD  
BY IRWIN R. FRANKLYN

WRITING THE FACT DETECTIVE STORY  
BY REESE HART

NEW YORK MARKET LETTER

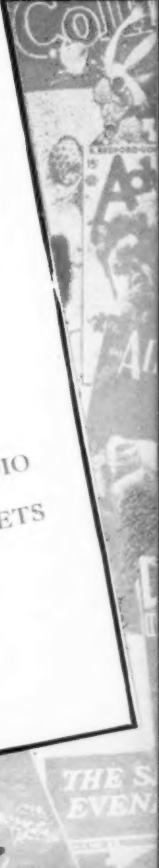
RADIO

THE WRITER'S MARKET

B'WAY MARKETS

March, 1946

Twenty-Five Cents



# Why Do We Let Them Kick Us Around?

By Thomas H. Uzzell

STILLWATER, OKLAHOMA

OUR country as I write is just about paralyzed with strikes. Both corporations and labor ignore the decisions and advice of the government. Both contestants justify their rebellion by citing the traditional right of free enterprise which they argue is given them by the Constitution. The President is helpless. His fact-finding boards, Congress' anti-strike legislation, are either unnecessary or mere stuff for newspaper headlines that look promising to voters who don't know any better.

Something's basically, terribly wrong. What's really going on? The truth is that the government lacks the necessary power to deal with business and labor. It has no peace time authority to act decisively about wages, profits, prices. Such authority can, in our form of democracy, come only from the people and instead of going to the people for the needed authority, the politicians in Washington try to struggle along without it.

Business, labor, the President, the Attorney-General of the United States, from whose speech on strikes I have taken my title for this talk, everybody admits that we, the people, suffer most from strikes and other post-war disorders. We, the victims of these disorders, have the authority in our hands for decisive action and we, the people, God forgive us, do nothing about it. Capital and labor are organized; we, the people, are not. Our government is supposed to be our organization but its ineffectiveness now

proves it isn't: it serves organized pressure groups not the people who elected it. No government will serve the people unless the people make it do so, and in our democracy we have provided a method for making government serve the people.

Our Constitution provides (see Article Five) that questions such as these may be discussed and proposed amendments be framed by Congress and submitted for ratification or rejection either to the state legislatures or to the people direct in their local conventions. If this is not done, the people can demand that it be done, can demand that the amendments be framed not by Congress but by their own delegates



THIS IS DEMOCRACY IN ACTION

elects for this specific purpose. If the government proves to be obstinate or tyrannical the people have reserved the right, according to the Declaration of Independence, to abolish it entirely and set up another.

What is democracy? It is NOT government by elected representatives or the possession of a Bill of Rights, as people believe today. Democracy could exist without either. It existed in this country before we had a Bill of Rights. The essence of democracy is self-government, government with the consent of the governed.

Aside from electing competent public officials, we, the people, should urge the importance now of possibly adding new powers to our government or of radically altering its whole set-up. Perhaps corporations, labor, should not be as "free" as in the past. Less freedom for them might mean more freedom for millions of us. It might be discovered that freedom for them means only special privilege or monopoly. These are the real issues today and we, the people, should settle them.

The times call for the end of our apathy on public questions. To attain security, jobs, self-respect before the world, we, the people, should read informative books (example: the story of the People's Organizations, now a quarter million strong, in "Reveille for Radicals" by Saul D. Alinsky, University of Chicago Press, \$2.50—I have no business interest in the book and don't know its author). We should talk with our neighbors, call meetings, challenge our representatives, and organize! Our Constitution speaks to us today. Let's listen to it! Let's act!



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**"In Short"**

Sir:

I should like to correct the note about *In Short* that appears in your magazine.

*In Short* is to be specially slanted towards the entertainment field—movies, the stage, radio, sports, etc., but will not limit ourselves to this particular field if the work submitted has real humor or a broad, general base of interest. About 50 per cent of the magazine will be made up of reprints. The other 50 per cent will be original material, and we will provide an eager welcome to all writers who care to submit to us. Length should be, at the outside, no more than 2000 words, but we have a special interest in pieces running 1000 words or less.

The mood of *In Short* is to be humorous and cynical. We will ruthlessly reject any material that has a press agent touch about it.

I hope that some of your talented readers will be impelled to submit their material to us.

LYON MEARSON,  
Editor, *In Short*.

420 Lexington Ave., New York 17, N. Y.

**\$10,000 Story Contest**

Sir:

*Modern Romances* invites all writers to enter its \$10,000 story contest. The contest opens with this announcement; closes August 1, 1946.

**THE PRIZES**

Three 1st prizes of \$1,000 each. . . \$3,000  
 Four 2nd prizes of \$750 each. . . 3,000  
 Eight 3rd prizes of \$500 each. . . 4,000

**\$10,000**

**STORY LENGTHS**

Book-lengths . . . 15,000 to 20,000 words  
 Novelettes . . . . . 10,000 to 12,000 words  
 Short Stories . . . . . 5,000 to 8,000 words

(While it is natural to assume that the \$1,000 prizes will go to book-length copy, that is not necessarily so. If a novelette or a short story is so exceptional in our opinion as to warrant one of the big prizes, it will get it. This contest is based on merit not length.)

**TYPE OF STORY**

All stories appearing in *Modern Romances* are written in the first person. A careful breakdown of a recent issue of the magazine will give the writer a good slant as to the general and broad policy, though specific slant changes with the times. Briefly, we want stories of these types:

1. All stories must contain plenty of suspense

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and direct action drama. They must be based on situations that are credible and intensely human. They must be written in such a way that the reader will see, feel, and participate with the narrator. Mechanical plotting is not wanted. The story that grows out of character is much more desirable.

2. Forward-looking stories that visualize problems that might be happening four to six months from now.
3. Stories with a regional background are very acceptable, particularly in the book-length story.
4. Stories dealing with colorful family life and emotional situations growing out of the family unit, told from the younger person's viewpoint, are a good bet.
5. Our audience is predominantly young; therefore, the narrator should, in most instances, be youthful. (Average audience age: 18 to 25.) Either male or female viewpoint is acceptable, though in proportion we use four times as many girl or woman-told stories as man-told stories.

### PAYMENT

Should we find your story available for purchase, it will be paid for *immediately* at our regular rates—3c a word. Then, after the contest closes, if your story is awarded a prize by the judges, a check for whatever balance is due will be mailed to you.

### RULES

1. Mark all manuscripts *Contest Entry*, and indicate the number of words on the first page of the copy.
2. No correspondence can be entered into regarding manuscripts submitted, but unacceptable stories will be rejected as promptly as possible.
3. Address your manuscripts as follows: Story Contest,

MODERN ROMANCES,  
149 Madison Avenue,  
New York 16, N. Y.

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**Down Tennessee Way**

Sir:

The first issue of our publication will go to the newsstands March 1. We are in the market for photos, short shorts, and feature stories from the hunting and fishing world.

Short stories must be humorous or designed to ennoble the dog as a companion. A dog as the story narrator would be desirable and in keeping with our policy of presenting "The bird dog's eye view."

Rate on acceptance two to three cents per word for short stories, ten dollars each for features, two dollars each for photos, 4 x 5, and one dollar for other snapshots.

Features may cover any hunting or fishing event or tradition found in the writer's locale but advance notice should be given before preparation of feature as a reporter may be assigned for the job.

HOOPER LEE FOWLER, *Editor,*  
*The Bird Dog Gazette,*  
1020 Sterick Bldg., Phone 8-3678,  
Memphis 3, Tenn.

**Main Street Merchant**

Sir:

We are publishing a new trade journal which will be known as "Independent Merchant."

The March issue will go to press February 20th. Our circulation will cover all independently-owned variety stores in the limited price field—5c, 10c to \$1.00 group.

We are interested in short articles of 25 to 1000 words dealing with unusual counter or window displays, personal news items of store owners, comments of store owners through interview.

We will pay approximately 1c to 2c per word and \$2.50 to \$5.00 for photographs. All interviews and articles should be okayed by store owners.

We are not interested in articles covering big chains.

We will appreciate your cooperation in mentioning our needs in your next issue of WRITER'S DIGEST as we can use good articles immediately.

M. K. SUMMERS,  
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# To People Who Want to Write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the editor of *Liberty* said on this subject:

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Anyway, you mentioned that Ziff-Davis buys only First North American Serial Rights and releases all others back to the author. May be so. Sounds good, but—

If you'll just take a squint at the foot of the index page of *Fantastic Adventures*—and *Amazing Stories* too—you'll read, in part:

"Payment covers all authors', contributors', and contestants' rights, title and interest in and to the material accepted"—etc. What's the answer to that?

And while I'm wound up I'd like to ask why W. D. has been so late hitting the news stands lately?

Most of the other writers' mags are appearing quite some time before my favorite.

No more gripes. Thanks for your attention.

ELWOOD W. COOPER,  
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• If you work for Ziff-Davis you do what Mr. Ziff says, unless you're Mr. Ziff in which case you do what Raymond Palmer says—at least as far as limiting the rights he buys from authors. The editorial masthead notwithstanding, Palmer makes his own deal with authors which Ziff-Davis respects. This deal is First North American Serial Rights only.

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## Humor

Sir:

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We need humorous, everyday incidents, which will be of interest to our housewife readers. We will pay \$25.00 on acceptance, for 100 to 300 words.

We'd appreciate your forwarding this information to your readers.

WESTERN FAMILY PUBLISHING COMPANY,  
AUDREE LYONS, Associate Editor,  
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Sir:

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The Abingdon-Cokesbury annual award has been established to encourage the writing of distinguished books in the broad field of evangelical Christianity. The award will be offered each year to the author of the book manuscript which, in the opinion of a Board of Judges, will accomplish the greatest good for the Christian faith and Christian living among all people.

Any unpublished manuscript whose purpose is in harmony with the general purpose of the award, excepting only fiction and poetry, will be considered when submitted according to the rules. The award is open to all writers, regardless of nationality, race, or creed.

Abingdon-Cokesbury Press will pay to the author of the manuscript selected each year by the Board of Judges the sum of \$7,500, of which \$5,000 is an outright award and \$2,500 is an advance against royalties. In event no manuscript submitted is, in the opinion of the Board of Judges and the publishers, worthy of the award, the award for that year will be passed and the \$5,000 outright award will be added to the award for the following year.

Authors desiring to enter a manuscript for the 1947 award must file with the publishers not later than October 1, 1946, the certificate inserted in the back of this prospectus. All manuscripts when submitted must be accompanied by an entry form which will be supplied the author when his certificate is received. Manuscripts for the 1947 award will be received by the publishers at their editorial offices, New York, between December 1, 1946, and February 1, 1947.

ABINGDON-COKESBURY,  
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### Mystery Books

Sir:

As you no doubt have read in a recent issue of *Publisher's Weekly*, I have bought the Boston publishing firm of *Wauery House* and am attempting to bring it out of the lethargy which it has enjoyed for the past forty months. It was my thought that through your columns you could be of great service to us as well as to your readers.

Our plans call for a mystery a month starting next September, and we are desirous of beginning our reading on mystery manuscripts as soon as possible. Our mystery line is to be known as "Minute Man Mysteries" and will retail at the usual two dollars. We are almost wholly interested in developing our own authors and arc, therefore, offering the most generous terms that we can for "first books" or "first mysteries." Our royalty percentages will follow those outlined in *Publishers' Weekly*. The royalty is 10 per cent on copies 1 to 2500; 12½ per cent on copies 2501 to 5000; and 15 per cent on copies above 5000. We will make an initial payment of \$250 at the time of signing the contract and another \$250 on the publication date. This agree-



gate \$500 is a cash advance against the royalties on the first 2500 copies.

Any good scripts your readers send will be greatly appreciated. The first manuscript chosen should go to press by the first of May and I am therefore in a rush to have my editorial readers get to work. I trust that you and your reading public shall find some benefit from the projected plans of *Waverly House*.

EDWARD S. DANGEL,  
*Waverly House,*  
 Room 441, 18 Tremont Street,  
 Boston 8, Mass.

**Canadian Trade Journalists**

Sir:

We are looking for Canadian correspondents in all Provinces across the Dominion who can supply us with news items, articles and pix relating to the fashion industry.

The *Canadian Reporter* and *Canadian Women's Reporter* are trade publications directed to the retailers of men's and women's apparel. We can use trade gossip, biographies, stories on unusual specialty shops, renovations, etc. Also could use "special event" stories, such as golf tournaments, etc., sponsored by the manufacturers, fashion shows, special store promotions, etc.

Incidentally, it is only two years ago that I wrote a bubbling note to you, relating my first sale to "*Seventeen*" and previous to that had been a trade book correspondent myself. Since then, have had considerable good fortune peddling teen-age articles and fashion reports; writing publicity; advertising copy; and a syndicated cosmetic column.

At the moment am Canadian editor for the two above-mentioned magazines . . . new to Canada, but long-established in the U. S. I personally think they'll set the trade afire, and do hope to hear from fellow-Canadians interested in the fashion field.

With many thanks for your assistance in the past, and best wishes,

ELIZABETH HUGHES,  
*Reporter Publications,*  
 Dominion Square Building,  
 Montreal, Quebec.

**Short Fiction at Good Rates**

Sir:

I will pay 7c a word, but not less than \$100.00 nor more than \$200.00 for fiction shorts between 1000 and 3000 words, preferred length about 2000. These shorts—to be used in a continuing direct mail advertising program—are for reading by adult, intelligent, worldly men; should not be written down and should not be clever, lacy nor lovable. What is particularly desired is a droll, slow-smile humor some place between corn and slight sophistication. Dialect? Probably not.

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# WRITER'S DIGEST

Volume XXVI *The Leading and Largest Writer's Magazine*

March, 1946

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FELIX B. STREYCKMANS, *Managing Editor,*  
*The Kiwanis Magazine,*  
520 North Michigan Ave.,  
Chicago, Ill.

**Cartoons**

Sir:

*Gas Appliance Merchandising* wishes to thank you for running the note on our need of correspondents.

We were wondering if you could help us again.

At the present time we are in great need of cartoons. Either single pictures or a run of three, four or five, that will actually tickle the funny bone of a gas appliance dealer. All cartoons should have a gas slant. In addition, we could use a number of cross word puzzles that have a gas slant.

We would be pleased to communicate with any persons in the field that could supply us with a run of these.

PHIL LANCE, *Field Editor,*  
9 East 38th Street,  
New York 16, N. Y.

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# WRITER'S DIGEST

*The Leading and Largest Writer's Magazine*

RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

MINNA BARDON, *Managing Editor*

IDA MASINI, *Editorial Secretary*

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## "Your Chances in Hollywood"

By IRWIN R. FRANKLYN

Author of More Than 60 Produced Original Screen Stories

FOR every embryo actress who dreams of becoming a Betty Grable, or an Ingrid Bergman, there are possibly five would-be-authors who would like to see their names on a screen title.

But in recent years the movie market has been actually ignored by beginners with story merchandise to market.

A number of years ago John Wildberg, now a famous Broadway producer and then one of the members of Paramount Pictures' legal staff, urged his company not to read any unsolicited manuscripts. These, he advised, should be returned and the postage paid by the film company. The original mailing envelope, unopened, was to be rubber-stamped: "Your story has NOT been read. Paramount does NOT accept for consideration unsolicited manuscripts."

Literally inundated with hundreds of groundless and unjustified plagiarism suits every time the company released a new picture, Paramount was forced to take such stringent measures. Later the policy was taken up by every other major film company.

Oddly enough, two years ago Wildberg made his own mark as a big time New York producer by reading and accepting for production, "*Anna Lucastia*," an unsolicited manuscript submitted by a then unknown, Philip Yordon.

Though none of the nuisance lawsuits with which film producers were plagued ever resulted in a court victory, fighting them was a costly undertaking for the concerns. Hence, paying hundreds of dollars in return postage fees each year on unsolicited manuscripts was cheaper than risking costly and unjust legal tangles.

So, since 1930, Hollywood has become a closed shop to embryo writers, but only on the major lots. The door opening to screen writing credits in all studios has been, strangely enough, slammed shut by unknown writers themselves.

These newcomers, discouraged by the big producers, have turned their backs upon the independents, who offer a market as lucrative and constant as the magazines, the theatre, and radio combined.

All-in-all there are 14 prominent and



well established independent producers in Hollywood with world-wide markets, who are constantly on the alert for new material by embryo authors. Top story prices from the independents do not reach five figure sums. Thus they are ignored—or else treated as step-children by Hollywood authors' agents.

Agents with expensive offices on Sunset Strip are only interested in 10 per cent sales commissions that equal or exceed what represents the 100 per cent price for a story paid by the independent producer. Therefore, they only deal with such film makers when a story has been rejected by every major company.

However, the unknown writer knows that \$250 and up to \$2000 for an original story synopsis in brief outline is far more than he could hope to get for a short story or novelette from the pulps.

The current issue of the *Motion Picture Almanac* lists more than 70 per cent of the original stories bought by indie producers in 1945 as the works of unknown writers.

What makes the invitation to submit to such producers even more enticing is the prospects of numerous screen credits.

Hollywood weighs and classifies its writers on the basis of volume production. The author with the largest number of screen credits each year is the most sought after for weekly contract deals. The majors believe that such writers bring with them energy, initiative, fertility, and enthusiasm—an important set of gifts when the boss is paying you by the week—each and every week.

Most top screen writers, like slick paper authors starting with the pulps, have received their initiation to Hollywood via the independent producer route. After a year or so, when they have piled up ten or fifteen credits, a good agent approaches them. The next step is a birth at one of the nine major studios.

Can the unknown writer who lives miles away from Hollywood hope to sell a story to these independent producers?

The answer is as positive in

such instances as it is in the case of an imaginative embryo right on the studio grounds. Wherever the mails are forwarded and delivered, an author, if he conforms to the few simple rules listed elsewhere in this article, has an equal chance of breaking into the ranks of Hollywood writers via the indie route.

ONE thing about the Hollywood market, you get quick readings and prompt rejections or acceptances. Immediately upon finishing a screen treatment of an idea I had, entitled "*Under Cover Girl*" which took about a day to write out, I submitted it to Hugh King, scenario editor at *Republic Studios*, who in ten days promptly rejected it as unsuitable to *Republic's* needs at that time. This was in October, 1944. I next sent the script to Barney Sarecky, at *Monogram Studios*, who read it over the weekend and phoned me to come to see him. Barney, who has in twenty years written about thirty movie serials himself, is very helpful to writers.

He told me that I had a corking good idea but that I presented it (the treatment, he meant) as if I were writing for publication, instead of the screen. Why that should stop him from buying it, I never could find out. However, what he was urging me to do was to submit screen ideas in 20 pages or less and in less detailed form. I wasn't willing to boil it down and rewrite it.

I next sent the story, without adhering to Sarecky's suggestions, to PRC Pictures. In three days I was told to come in and see Leon Fromkess, vice president in charge of production. Fromkess wanted to know what I was asking for the story; I asked \$1000 and we bickered and bargained back and forth (which is quite unlike the magazine way of doing business). At last he offered and I accepted \$250 for the idea. The contract was a brief two paragraph letter addressed to the company which I was asked to sign. Here is the actual document:





# "UNDER COVER GIRL"

by Irwin R. Franklyn

An Original Screen Treatment

THE New York City Information Centre occupies a focal point position in Pershing Square, Manhattan, in the very hub of 42nd Street, where that famed thoroughfare joins with 4th Avenue, shaded by the imposing facades of the Grand Central Terminal and its adjacent labyrinth of shops, arcades, and offices.

The Information Centre, a civic project, serves a manifold number of uses, and its pert, attractive information specialists, possessing the patience of Job and the faces and figures of Follies' girls, are at once the delight and the scourge of those who elbow their way in and out of the Centre for one thing or another.

Kip Mac Quire is typical of the girls who patiently serve behind that oval-shaped counter. She is petite, charming, beguiling, and nimble-tongued with inexhaustive good humour and patience. To Kip, as to the other girls with whom she works, comes men and women—visitors and natives—with questions concerning the Central Park Zoo; where the Brooklyn Dodgers are next playing; how to get front-row seats at box office prices for the outstanding musical comedy hit show in town; where Desbrosses Street is, and how you pronounce it; what to do with a traffic or parking summons; how high is the pinnacle of the Empire State Building; is the crome needle atop the Chrysler Building Cleopatra's—and if so, what is that "big, pointed, stone thing" in Central Park, called "the Oblesisk," and why?

The queries are sometimes unanswerable and often as not, moronic, but Kip loves her job and even the noisy—often rude—pushing and shoving masses who plague her endlessly throughout a long, grueling day. Like the others, she didn't fall into this berth by accident. There was a stiff Civil Service written examination that covered every phase of civic, State, and national history and enough other questions to make her eligible as first-prize winner on a dozen quizz programs. This was followed by a physical exam, then a tough test in speech, diction, and modulation. Mayor La Guardia insists that

his "City hostesses" be not only pleasing to the eye, but to the ear as well.

Thus it is with no uncertain misgivings and trepidations that Kip, on this particular morning, receives the news from the Chief hostess that she is to report at once to the "big boss" down at the Municipal building. Kip knows that he only becomes interested in those who work at the Centre when his desk is flooded with letters from crackpots or those with legitimate complaints.

On her way downtown via the subway she racks her brain searching for a clue to all this. Whose sensitive toes had she stepped upon; who took a weary response to some silly query with offense; what "spotter" from the boss' office had tripped her on some inexcusable error when her mind was lapsed from fatigue? After those long months of waiting for an appointment; after that grueling series of tests she had undergone and came through with a total average of 97 per cent, was it all to end with her being fired? Kip shudders at the very thought of this unhappy outlook.

At last in the reception room of the New York City's Division of Public Relations, under whose august guidance and direction the Bureau of Information functions, Kip is even further aggravated by being made to wait a whole hour until "the chief" can see her. When he does and she is at last ushered into his presence, it isn't a mute, accusing, solemn, and ominous character who takes her in from over the rims of a pair of horn-rimmed glasses, but a cheerful, good-natured, rotound fellow, who seems really glad to see her. Before she can find words to inquire why she is here; before her fears are entirely placated, she is thanked for her loyalty, her splendid work, outstanding patience, and keen knowledge of affairs, past, present, and even future. Then comes the crux of this whole issue: Kip is to be relieved of her duties at the Information Centre for a time—maybe a week, a month, even longer. The District Attorney has a job for her—a special assignment that, through recommendations

(Continued to page 15)

PRC Productions, Inc.  
7324 Santa Monica Boulevard  
Los Angeles, Calif.

Gentlemen:

Concurrently herewith I am executing an assignment to you of all rights of every kind and character in and to an original literary work entitled "Undercover Girl," of which I am the author.

I hereby acknowledge that in truth and in fact, the consideration for said assignment is in the sum of \$250.00, payable upon the execution thereof, receipt whereof I hereby acknowledge.

Very truly yours,  
IRWIN R. FRANKLYN.

Attached to this was a mimeographed assignment of rights.

This sort of thing is handled rather informally by the independent studios. Part of this mimeographed form in which I assigned my right of the idea to the purchaser said:

2. I further give, grant, bargain, sell, assign, transfer and set over, forever, to the purchaser, the absolute and unqualified right to use said work, in whole or in part, in whatever manner said purchaser may desire, including (but not limited to) the right to make and/or cause to be made, literary, dramatic, speaking stage, motion picture, photoplay, television, radio and/or other adaptations of every kind and character, of said work, or any part thereof; and for the purpose of making or causing to be made such adaptations or any of them the purchaser may adapt, arrange, change, novelize, dramatize, make musical versions of, interpolate in, transpose, add to and subtract from said work and/or the title thereof, to such extent as the purchaser in its sole discretion may desire, and may likewise translate the same into all or any languages. The purchaser shall have the right to use my name as the author of the literary composition upon which said adaptations, or any of them, are based; and shall have the further right to use the title of said work in conjunction with any adaptations of said work, or any part thereof; and/or the purchaser may use in connection with such adaptations, or any of them, any other title or titles which it may select, and/or the purchaser shall have the right to use the title of said work in connection with any literary, dramatic or other works not based upon said work. The purchaser shall also have and is hereby given the right to obtain copyright in all countries upon said work and upon any and all adaptations thereof, including the right of acquiring copyright in all countries upon any motion pictures based in whole or in part upon said work.

From the point of view of WRITER'S DIGEST's editorial "Any Rights Today" this is all unethical and exceedingly difficult on the writer. However, in actual practice, had I wished, I could have, without sacrificing the agreed buying price, retained publication rights to the story or even radio or stage rights. But the screen treatment was something I had written in half a day expressly for the screen and for which I had no further use, so I let it go. Even then, I think if I wanted part of it back I probably could get it free.

I am a member of the Screen Writers' Guild, which is affiliated with the Authors' League of America, and before submitting my story to an independent producer I filed a copy with the local office of the Screen Writers' Guild and it was registered with a number, in this case, 26287. This gave me some slender chance that if at a later date someone created a somewhat similar story I could prove that my own script was original with me at a previous date to that one, if my story tallied with the second story then the onus of plagiarism would certainly not be on me—or on the studio that bought the script.

Those independent producers who invite writers to submit film ideas in synopsis form include:

Joseph O'Sullivan, executive producer Western Stories Division, and Armand Schaefer, executive producer, action pictures division, *Republic Studios*, Studio City, North Hollywood, California.

There are four different producers who release through *Producers Releasing Corporation*, all of whom are located at PRC Studios, 7324 Santa Monica Boulevard, Hollywood 46, California. They are:

*Alexander-Stern Productions*; *Jack Schwartz Productions*; *Sigmund Newfeld*, and *Reeves Espée*.

Producers releasing through *Monogram Pictures Corporation* are located at that company's studios, 4376 Sunset Drive, Hollywood, 27, and include:

*King Brothers*, *Lindsay Parsons*, *Sam Katzman*, *Barney Serecky*, *Trem Carr Productions*, *Krasne-Burkett Pictures*, and *Jeffry Bernerd*.

from her own department, he believes she alone can fill.

But Kip protests: she doesn't know anything about Law, about the strange matters with which the D. A.'s office deals, and furthermore, she is not the least bit interested in learning.

"Did she know verbatim the inscription on Alexander Hamilton's tombstone in Trinity churchyard before she took this job?" She solemnly shakes her head. And when she attended Hunter College in her senior year, had she ever pondered over the distance via subway from Moshulu Parkway in the Bronx to Coney Island, and that this distance, greater than that lying between New York City and Trenton, New Jersey, can be traversed for the investment of one lone nickel? "No, but I know now!" Kip enthusiastically responds, offering the answer, but her alertness is quickly stymied by the brusque interruption of her chief: "Then whatever it is the D.A. has in mind for you to tackle, you'll learn just as you have last year's total rainfall in Brooklyn and the number of seats in the Yankee Stadium!"

Haplessly Kip nods and adds: "Maybe, but I won't like it!" Then she is admonished to do her best; keep up the fair reputation of the Information Centre; warned that if she refuses this assignment, she is fired; then sent on her way to Centre Street and the new Criminal Courts building, where the New York County District Attorney has his offices.

In a few minutes she is facing the county prosecutor from across a highly-polished mahogany surface. He is a youngish man—more like a college professor—"the one who taught romance languages in my first year at Hunter. I had a crush on him," Kip recalls to herself as she listens—or tries to—attentively.

"You've got a thrilling voice," she naively tells him, much to his embarrassment and annoyance. "If you're not re-elected this Fall, you could easily get a job at the Information Centre!"

The District Attorney coughs nervously; re-adjusts his glasses; then rivets a pair of disapproving eyes upon Kip, but she doesn't wilt, as he imagined she would. Instead, she smiles unabashed—even coquettishly—back at him.

"But I mean to be re-elected," he bluntly tells her. "That's why you're here!"

"You expect me to vote for you more than once in the same district?" Kip asks, suppressing legitimate surprise.

The District Attorney is not of a mind to barter non-sensicalities. He tosses a sheaf of news stories clipped from the past week's editions of all New York newspapers. Kip's eyes rest upon the headlines which deal with the mysterious bludgeoning to death of a New York Cafe Society beauty. The story of this gorey crime had wiped all other news off the front pages, and Kip was as familiar with the day-by-day accounts as were ninety-nine out of every other one hundred New Yorkers. Thus, she doesn't trouble to re-read these sensational reports. Instead, assuming a naive expression, she assures the serious-intent D.A. that she isn't guilty. This, of course, further irks him. "We've already got one logical suspect ticketed, locked up, and as good as convicted," he reminds her.

"Nan Everett's (the victim's) husband!" Kip intervenes, "but I don't even know the man!"

"And what is more," the D.A. surprisingly adds, "We don't even think he's guilty!"

He then explains in detail the circumstances surrounding the case. From a standpoint of circumstantial evidence, his office has an open and shut case against Don Everett, now being held for his wife's murder. However, he reminds Kip that the true function of a county prosecutor is to prosecute the guilty and defend the innocent against railroading and wrongful accusation. All of the circumstances leading up to and following the bludgeoning of Nan Everett point to her husband as the fiendish perpetrator. Notwithstanding this purely circumstantial evidence, the District Attorney believes that the underlying motives are of greater sinister significance than the jealous rage of a husband exploding in passionate violence. Somewhere beyond this assumption is the movement of Cafe Society—perhaps a gambling ring—a racket operations. At all events, the D.A. feels that the slayer of Nan Everett is still at large and before (if ever) he is apprehended a maze of entanglements must be cut through and a lot of surprising circumstances unearthed. That is where Kip fits in.

She protests on the grounds that she is neither a detective nor a solver of riddles. What the D.A. needs is a first class sleuth. He contradicts. If, as he is prone to believe, this murder is somehow associated with Cafe Society and its characters, the police is the very agency he wants kept in the background. (We hope this gives you a rough idea—Ed.)

The independent producer appeals to theatres playing double features or third runs. To overcome a limited budget, he meets big time competition by making stories that exploit action, mystery, horror, sensationalism (spot news themes, lifted from today's front page newspaper story), problem plays, and the supernatural.

What is preferred by the pulp editors is, in a sense, sought after by independent film makers.

After you think you have found a good "exploitation theme," don't just hang any title on it. Sometimes the title will kill a sale and often it is the element which induces a producer to close a deal.

Do not write in straight narrative fashion. Your idea is just a treatment, and therefore must be presented in synopsis form, being limited not only to brevity of space, but brevity of exposition. Use the present tense; avoid detailed description of characters and locale; never create a situation where the dramatic effect results from what a character THINKS. We can't go into what a character is THINKING ABOUT. Independent movie plot progression means ACTION, SPEECH, and PHYSICAL SITUATIONS.

Do not, unless it is vitally essential, use dialogue in your synopsis.

When mailing your script for submission enclose a self-addressed stamped envelope.

## NEW YORK MARKET LETTER

By HARRIET A. BRADFIELD

THE end of paper control enormously increased the troubles of magazine publishers. Practically every office I've visited in the past weeks has had a sad tale to tell. And this has included many well-established magazines, as well as newcomers.

Several of the titan publishers have been bidding for paper mills and paper jobbing houses. Whereby, smaller companies have lost out on sources of paper believed secure. And the lack of magazine printing presses is almost enough to wring tears from the sympathetic listener.

As a consequence, many publishers who had announced plans for stepping up frequency of production on many magazines, have beat a hasty retreat. If an editor has told you one week that he can buy as much material as you will turn out, and a week later informs you that he is so sorry, but—don't blame him.

But in spite of all the headaches which the business side of magazines must suffer, a few new titles continue to find their way on to the newsstands.

*Deb*, the newest of the magazines for the 17 to 22-year-old group, will make its bow on April 5th. William Cotton is adding this to his Ideal Women's Group, consisting of *Personal Romances* and three movie fan monthlies, all now building to husky circulations. Tess Buxton is editing, with the aid of an alert and lively group of young assistants.

*Deb* will attract the girls of 13 to 16 who want to seem older, as well as those up to about 25 who have not yet married or who want to retain their youthful outlook and manner. It is a junior service magazine, packed with down-to-earth information and entertainment for high school, college, and business girls.

The editors believe the time girls should learn to cook and keep house is before marriage. So there will be household and food departments under the direction of Demetria Taylor, formerly with *McCall's* and *Good Housekeeping*. Lillian Lang, who conducted the Lang Fashion Tours throughout the country, is in charge of the



fashion department. Virginia Vincent, from Sak's Fifth Avenue, edits the beauty pages.

A little fiction will be used in each issue of *Deb*. It must be good—nothing arty or sordid. It should be essentially optimistic, since optimism is a natural trait at that age. This does not preclude a story in which things turn out wrong—just so the heroine learns or finds out something to her future advantage. Stories need a definite plot, or a purpose, emerging clearly. Two fundamental types stand out: those stories of plot or of character; those which are humorous or poignant in nature. Lengths run from 1,500 to 5,000 words.

Articles for *Deb* may include anything within the limits of good taste and common sense. This age group has no limitations on its interests. A new angle on atomic energy or games to put a party over might fit in equally well. But write brightly. Don't use any jive talk. And never write down. These readers are old enough to make their own decisions. Lengths of articles run 1,500 to 3,500 words, and fillers will be used, also. The editors would like to see outlines of what a writer wants to do, or can do, and fiction ideas also—but on paper, please.

Tess Buxton started *Design for Living* back in the fall of 1941. Pearl Harbor scared that into an untimely death. But she bided her time with other publishing houses, and is now back in a magazine for a similar age group. Better luck this time! Muriel Babcock is editorial director of the group. Address: 295 Madison Avenue, N. Y. 17.

Another new magazine geared to the prospects of a large circulation is *Science Illustrated*. Backed by the McGraw-Hill reputation for fine professional publications, it should be able to equal the million of its nearest rival in the field of popularized science.

It will be, however, a new type of magazine, designed to appeal to a new audience. The atomic bomb has just put over a tremendous advertising campaign for science. And all the scientific developments of the war have made the public not only science-conscious, but curious. People are expecting a bright new world in which scientific experimentation and progress in every line will contribute to the betterment and beau-

tifying of everyday life.

All these processes will be portrayed, starting with the research lab and carrying through into terms of how people everywhere will benefit. This will be done in the most dramatic way possible for a magazine—in pictures. From 70 to 80 percent of *Science Illustrated* will be in pictures.

Material will all be thoroughly authenticated and scientifically accurate. It will be interestingly written, and the text will be in condensed form. For the present, the magazine will be largely staff-produced. Such articles as are bought outside, will be from writers of highest caliber. However, the editors inform me that they will be open to ideas and suggestions. Also, there is one department to which they will be glad to consider contributions. This concerns New Consumer Products. Items about really worthwhile developments (*not* gadgets)—revolutionary types of things which are already on the market, which will be desired by everyone, but which scarcely one person in a thousand has as yet seen. The editors are also on the outlook for new and exclusive science photographs of highest quality.

Dexter Masters and Dr. Gerald Wendt are co-editors of *Science Illustrated*. The latter was science consultant for *Time* and *Life* magazines. Harley W. Magee is executive editor. The first issue will go on sale about April first, priced at 25 cents. Offices are planned in the McGraw-Hill Building on West 42nd Street. But at present, address the magazine at 345 Hudson Street, New York 14.

The number of new publications about travel indicate a thoroughly travel-conscious public. But each one announced has, thus far, a wholly individual slant. *Let's Go* is a cheerful-looking quarterly in usual flat format which will be given out by travel agencies to their customers. Nominally priced at 5 cents, the magazine will be sold in bulk to the agencies for free distribution.

Some fiction with a travel background (any background) will be bought for *Let's Go*. This may be either the plotted short-short or the sketch type. Lengths must run short: 500 to 1,000 words; not over 1,500 at very most. Articles on travel, though not

of the guide-book type, do have a promotional slant on the particular place, its people, scenery, shopping facilities, etc. A humorous angle is excellent in these. Good illustrations help sell material, as pictures play a large part in the appeal of this slick-paper number. And cartoons picturing some humorous aspect of travel are desired. But nothing should carry a derogatory note about any particular place. The aim is to make readers yearn to visit these glamor spots! Tom Crane is editing *Let's Go*. He pays 2c a word at present, on publication. Offices are cramped, space being what was available. Address: 545 Fifth Avenue, New York 17.

Scholastic Magazines, at 220 East 42nd Street, New York 17, will put out an annual for high school teachers in April: *Your Vacation*. A ready-made circulation among people who do a lot of traveling as a vacation pastime.

The Waverly Publishing Company is a new outfit in the Times Square neighborhood. They already have two fact-detective publications out: *News Flash Detective Cases* and *Crime File Detective Cases*. The contents of each is split about 50-50 between very recent and the older cases. All true material. Occasionally they will use a classic case, if very good art is supplied with it. While cases may run from 1,000 to 6,000 words, very little of the shorter lengths is bought. Pictures are important on all stories. Queries are advisable on current cases. No rate has been set. Payment is now by arrangement with individual authors. On acceptance.

Bob Arthur is the editor of these two magazines, which are bi-monthlies at present selling at 25 cents. The company, reported to be a cooperative business, has plans for other magazines, announcements to be made later on. This housing situation here in New York certainly does jam businesses into small space! Address these magazines care of the Waverly Publishing Company, 1476 Broadway, New York 18.

*Celebrity* is the title of the new magazine being readied for publication by Rudolph Field of House of Field—Doubleday, Inc. (No business connection with the book firm of Doubleday & Co.) The first issue will be

out in March, it is hoped, dated April. It is planned as a monthly, its contents as per the title. Other details and requirements were not yet ready for release now. This is an even more crowded cubbyhole of an office. Address: 505 Fifth Avenue, New York 17.

Emile Gauvreau got his new *Picture News* going with the January issue. He uses the comic continuity technique to appeal to an audience both adult and adolescent. It seems to pull. There was a print order, I understand, of a half million on the February issue. Leigh Donenberg is editing. Address: 118 East 40th Street, New York 16.

An unusual new publication has been announced: *Tan Town Stories Magazine*. This specializes in stories by and about colored people. Circulation is planned for the U. S. A. and West Indies. Pioneer Music Publishers, Inc., of 101 West 125th Street, will put it out. Samuel L. Manning is executive editor.

*Life Romances* is the new confession bi-monthly, put out by Martin Goodman, with Bessie H. Little as editor. The market is open for short stories in first person, of 4,000 to 6,000 words, no longer. Also, the editor will consider any articles of particular interest to women, of a type to fit into the confession field. Some poetry of an emotional type, preferably 8 to 12 lines. And short fillers—a few lines in length—items amusing to women. Rates on this shorter material have not been decided definitely. On the stories, 3 cents a word is paid on acceptance. The editorial offices are in the Empire State Building, 350 Fifth Avenue, New York 1.

Mrs. Little is editor also of *Miss America*, the comic format magazine for teen-age girls which has just passed the million circulation mark. Miss Speed, announced to take over the editorship, came and went. Same address as above.

The Goodman line-up of comics is really something to browse over. More than thirty titles now, including 9 monthlies. They fall into four types: adventure, cartoon, animated, and Tom Sawyerish. Stan Lee, back from the Service, into his old job as managing editor and director of art, is very





"Fast reports, eh, Joe?"

much interested in new writers and new artists both. He tells me he is always in need of both, with a growing group of comics to feed material to all the time. He would like to see, from writers, both scripts and short-shorts of suitable types. The latter run about 1,350 words. Same address: 350 Fifth Avenue, New York 1.

*My Baby* converts to a monthly with the March issue. This is the Shaw publication, sky-high over the Stork Club, at 1 East 53d Street, New York 22. Gertrude Warburton edits.

*Family Circle Magazine* is moving to a larger quarters at 25 West 45th Street, New

York 19. It was formerly at 400 Madison Avenue.

*Mystery Book Magazine* has been officially claimed and welcomed home to 10 East 40th Street (New York 16) by its fond publisher, Ned Pines. William H. Wise & Co. of 50 West 47th Street was given credit for it during its first issues by grace of paper supply. But now that is no longer necessary. This monthly of pocket-size, which is really tops in the field of original detective fiction, asks that manuscripts now be addressed to the same address as the other Pines magazines (*Thrilling Group, See, etc.*) Lengths run anywhere from 1,000 to 50,000

words. Stories may be either mysteries or detective whodunits. The one definite specification is that manuscripts be really tops, with sound plotting and logical solution. Better study the last few issues to check on which lengths fit in most easily. The articles are regular contributions. Pay is excellent, and on acceptance. Leo Margulies is the editor.

**WILLIAM SWANBERG** is back with the Dell fact-detective books, after a year and a half with the OWI in London. "Very interesting work," he reports, "but it's good to be back." He is taking over the editorship of *Inside Detective*, while West Peterson handles *Front-Page Detective*. The two editors work pretty much on a cooperative basis, in the same office, making little difference in the policy of the two books. Usually, deadline needs determine which piece goes into which magazine. A query about a case carries for both of them.

Aside from the usual fact-detective cases, which are being bought steadily, there is a need for more of the shorter material: 500-word fillers, especially. This must be all-fact but not necessarily cases. It might be a short article on a cop, or about a case that has some unusual twist. Short stuff pays off at a better rate. The regular material goes for 3 cents a word and up, with \$5 per picture—all on acceptance. Address: 149 Madison Avenue, New York 16.

The revived publication of *Headline Detective*, also of the Dell group, has had to be postponed because of paper and printing difficulties.

The readers of Dell's *Modern Romances* are emphatically a young group. Their ages range chiefly between 18 and 25 years. Watch for this appeal as you study current issues. The contents page, now showing the divisions of interest which the magazine appeals to, will help you get a detailed picture of this market.

Miss Berge, the editor, has given me some excellent notes on the types of story she wants: "1. All stories must contain plenty of suspense and direct action drama. They must be based on situations that are credible and intensely human. They must be written in such a way that the reader

will see, feel, and participate with the narrator. Mechanical plotting is not wanted. The story that grows out of character is much more desirable.

"2. Forward-looking stories that visualize problems that might be happening four to six months from now. 3. Stories with a regional background are very acceptable, particularly in the book-length story. 4. Stories dealing with colorful family life and emotional situations growing out of the family unit, told from the younger person's viewpoint, are a good bet.

"5. Our audience is predominantly young; therefore the narrator should, in most instances, be youthful. Either male or female viewpoint is acceptable, though in proportion, we use four times as many girl- or woman-told stories as man-told."

"The quarrel," Berge added, "is not the story. That's the climax. The story is what it is in the people which makes them act as they do, so that their relationships lead inevitably to a climax."

Lengths run 5,000 to 8,000 words in the shorts, 10,000 to 12,000 for novelets, 15,000 to 20,000 for book-lengths. Payment is on acceptance, at 3 cents a word and up depending on merit. Very good short-shorts up to 1,000 words bring \$100.

Miss Berge is also interested in seeing short feature material which will fit into the *Modern Romances*. These fall into three lengths: 1-column features (about 300 words)—\$15; 2-column features (about 650 words)—\$30; full-page features (about 950 words)—\$45. A longer feature is used occasionally if the subject matter warrants it; this cannot exceed 2,500 words. Payment is by the word. Bylines of people in the medical field on articles of a medical nature, bring extra for the byline. *Modern Romances* has passed the million mark in circulation. Hazel Berge, editor. Address: 149 Madison Avenue, New York 16.

Claire Glassbury is now editing both *Real Romances* and *Real Story*, of the Hillman group. These are now located at 535 Fifth Avenue, New York 17.

The four fact-detective magazines of the Hillman group have been put on a bi-monthly schedule. *Crime Detective* and *Headquarters Detective* appear one month,

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# FANTASTIC PUBLICATIONS

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Walter  
Domalik

"I don't know what we're going to do, J. B., nothing seems fantastic enough, anymore."

with *Real Detective* and *Uncensored Detective* the next. Huge Layne edits these. Address: 535 Fifth Avenue, New York 17.

The Quality Comics group, published by Parents' Institute, has had some editorial changes. Harold C. Field is now editor of *Real Heroes* and of *True Comics*, superseding Betty Jacobson who has left the company. Arthur Morse is managing editor of *Sport Stars*. Address: 52 Vanderbilt Avenue, New York 17.

The editorial offices of *Esquire*, Inc. magazines is being shifted wholly to the New York address at 366 Madison Avenue. All manuscripts should now come here for *Es-*

*quire*, *Coronet*, and *Apparel Arts*. There have also been some changes in personnel. I. K. Schuman is no longer with the company. David A. Smart is now listed as editor and publisher of *Esquire*, while George Wiswell has succeeded Bruce McClure. Other staff changes are in prospect, to be reported later.

*Esquire* is interested in strong fiction of high literary quality with masculine interest. Top length is 3,500 words; it may run shorter. And there is also a need for shorts or "Briefs" of 500 to 1,000 words. These lengths also apply to the non-fiction. Occasionally very short pieces of 100 words or

less may fit in too. The editor is also interested in light humorous articles and essays. Payment is according to the merits of the piece, with no set rates. Address manuscripts to the magazine.

*Five Novels*, the one remaining pulp in the Dell list, is now a bi-monthly. Its rates have been raised to 2½ cents a word (double what they used to be). Lengths remain 15,000 to 18,000 words, with the same story types and masculine slant. Address: 149 Madison Avenue, New York 16. Editor: Kathleen Rafferty.

**P**EGGY GRAVES reports that she badly needs novelets of 15,000 to 17,000 words for *New Love* and *Romance*. These should be very dramatic or romantic. Any background, with American sweethearts. Good rates, in the love-pulp field. Address: Popular Publications, 205 East 42nd Street, New York 17.

*The American Mercury* has bought the magazine *Common Sense*, combining the two with the February issue. *Common Sense* has been published since 1932; devoted to serious political and economic issues. Lawrence Spivak, publisher of *The Mercury*, is considering the publication of a weekly magazine at some future date under the title, *Common Sense*. Editorial offices are at 370 Lexington Avenue, New York 22.

Under the imprint of "An American Mercury Publication," Lawrence Spivak is publishing a pocket-size magazine of condensed books, *Bestsellers*. Three titles go into each issue, which sells for 25 cents and appears bi-monthly now.

Frederic Buse is making his *Movie Play* into a regular fan magazine. It will appear bi-monthly for the present. Houston Gray is its editor.

His confession magazine, *My Love*, now sets its rates on romantic verse at 50 cents a line. Ethel Pomeroy edits this.

He also gets out two cartoon publications: *Fun Riot* and *Fun & Frolic*, bi-monthlies. Here is a huge and wide open market for cartoons, on which payment is \$10 and \$15; immediately on acceptance. There is also here a market for short humorous articles and stories; anything to 2,000 words in length. On this type of

material minimum payment is 3 cents a word, and up. Buse magazines may all be addressed for the present at 66 East 78th Street, New York 21. There's a move in prospect—to an even more plush layout. And without all those carpeted stairs, past closed doors behind which Jerry Buse's family are said to lurk. Wait till you hear about the new place!

Several of the Red Circle pulps are being resurrected, after a wartime suspension. Robert Erisman tells me that he is buying for *Western Novel* and *Short Stories*—all lengths up to 40,000 words. Also short stories of any detective type up to 5,000 words for *Detective Short Stories*. Also, he wants horror-mystery stories for a pulp (title not released); shorts to 5,000, novel of 20,000 to 30,000 words. These are bi-monthlies now. Payment is on acceptance, at a cent a word straight. Address: 366 Madison Avenue, New York 17.

Daisy Bacon's magazines are still in the pocket size, so her needs are limited. But a good market for those who can make it. Rates, though on a cent a word base, sometimes run high. For *Detective Story* she can use short novels up to 20,000 words, novelets to 12,000, and shorts of 2,000 to 8,000. Here is a good place for off-trail verse of 4 to 16 lines. Better study the magazine to get a more specific idea of what is liked.

For *Love Story Magazine*, the market is chiefly for shorts of 4,000 to 6,500 words, with serials of 2 to 4 parts in installments of 7,500 words also used, as well as an occasional novelet of 7,500 words and considerable short verse of 4 to 16 lines. Practically all backgrounds can be used, including foreign; also an occasional period story. Address these two magazines at 122 East 42nd Street, New York 17 (Street & Smith).

Abner Sundell, recently out of the Service, is taking over as editorial director of Your Guide Publications at 114 East 32nd Street, New York 16. Arthur Bernhard is publisher of this group, which is mostly fact-detective magazines. Of these, seven are already on a regular publishing schedule, as quarterlies. These are very much in the market for material. Three of these titles were originally issued under the Allied

Graphic Arts name: *Line-up Detective*, *Smash-Fact Detective* and *Police Detective*. The address formerly given was 345 Madison Avenue, with Ana Mayer as editor. This connection no longer exists.

The other titles in this group include: *Special Detective Cases*, *True Crime*, *Women in Crime*, and *Best True Fact Detective Cases*. *True Fact* and *Special Detective* can each use a novelet up to 20,000 words. If you saw the movie, *The House on 92nd Street*, you'll have an idea of what the editor likes. Query on these particularly. All stories must be fact. But the editor wants more interest in the writing than the average fact magazine offers. Fiction writers who would like to take a crack at this type of story, would be especially welcome. Shorts average up to 5,000 words. Rates are mostly around 2 cents a word, right on acceptance, but these vary, with extra by arrangement for top name men.

FOR her third novel, a story of a Negro family titled "*Mrs. Palmer's Honey*," Fannie Cook, St. Louis writer, today receives the first George Washington Carver Memorial Award of \$2,500 from *Doubleday & Co.*, book publishers. "*Mrs. Palmer's Honey*" is published today, and in the opinion of the judges (the editors of *Doubleday*) is the book which seemed, from all the manuscripts considered, to

make the most effective literary contribution to the Negro's place in American life. This Award, established in 1944, remains open indefinitely, and will be given whenever a full-length manuscript is judged worthy of this special recognition.

Mrs. Cook, who is white, is a Missourian "born that way and stayed that way." She attended St. Louis public schools, and has degrees from the University of Missouri and Washington University. At the present time, in her home city of St. Louis, she is a member of the Mayor's Committee on Race Relations, and a board member of the people's Art Center. She also serves in an advisory capacity in the National Association for the Advancement of Colored People. Her husband is a physician in St. Louis, and their two sons have served in the armed forces, one as an M. D. with the Seventh Army and the other as a B-17 pilot.

Two previous novels by Mrs. Cook, *The Hill Grows Steeper* and *Boot-Heel Doctor*, were published in 1938 and 1941 respectively. She has been writing for more than a dozen years, and her short stories have appeared in national magazines.

"*Mrs. Palmer's Honey*" is the story of Honey Hoop, for many years domestic servant, and her transition into war worker and union member.



# Writing the Fact Detective Story

By REESE HART

**T**ODAY the fact detective magazines are among the largest sellers on the market. The readers of this type of publication number up into the millions.

Competition in this field is so keen that many editors refuse to purchase a current story if an account of the case has appeared in another magazine. Being a newspaperman myself, I can understand this. No newspaper likes to be beat on a story. The same thing applies to the fact detective books.

For the beginning writer, the true crime field offers many opportunities. It is one of the best paying markets, ranging from one cent to five cents per word.

To fill the needs of all the books in the fact detective field, 150 stories are purchased each month. The market will be larger in coming months when editors have adjusted their paper problems with the printers.

A few months ago a letter of mine appeared in *WRITERS DIGEST*. As a result I received numerous letters and cards from prospective writers wanting additional information on various phases of this type of writing. The most oft-asked query is—"How do you go about writing a fact detective story?"

The plan I've always followed is to first locate a murder case—most crime stories are centered around murder—which has all the elements of a good story. By that, I mean a case which contains honest-to-goodness police work, mystery, suspense.

Next, see if photos are obtainable of the principal characters—the killer, victim, chief of police, sheriff, murder scene, the weapon, courthouse where the case was tried, the jail where the killer was housed, etc.

Then query an editor and see if he

would be interested in seeing a story on the case. If the case is new, the best plan is to wire your query in, for the chances are that other writers may be planning to do a yarn on the same case.

If the editor gives you the go-ahead signal, then outline the steps in the case from the finding of the body to the conviction and sentencing of the killer. I first make a rough draft, and then work in the dialogue and build up the suspense as I go. When the story is completed, I edit it carefully and then copy the final draft.

When the story is finished, assemble your photos, paste your captions on each picture and then put the manuscript and art in a large envelope along with a piece of cardboard to prevent folding or bending. Sufficient postage must be enclosed to assure return of the manuscript in case it is rejected.

Good detective work counts a lot. Strong police work will sell an otherwise weak case. In one yarn I sold to *Tru-Life Detective Cases* an old bachelor farmer was found slain on the back porch of his home. His wallet was missing and his house had been ransacked, indicating that robbery had motivated the crime.

The police were entirely without clues—that is until several days later when an alert sheriff's deputy happened to find a tiny, soiled diary in which the murdered farmer had kept a daily account of his life. Two days before the crime, the victim had made the pencilled notation that a neighbor youth had tried to rob him while he was asleep. The finger of guilt was pointed at the youth, and officers promptly arrested him for questioning. He finally broke down and confessed that he had killed the old man for purposes of robbery. Justice had won out and I had a good case to work on.



Clever disguises and tricks make for good reading. In one story I wrote, the dismembered body of an old man was found in a burned barn on an abandoned farm. The head and legs were missing, which furnished police with a tough problem of making identification.

Persistent work finally led to the identification by means of a small birthmark on the victim's right thigh. After establishing robbery as the motive, officers arrested a suspect, but he denied any knowledge of the crime. Police realized that the evidence against the man was thin and would not hold up in court. They needed a confession. How to get it?

An outside officer was called in and, posing as a drunken tramp, he was jailed in the same cell with the suspected killer. After three days and nights, he won the suspect's confidence and gained from him an admission of guilt. You think that story didn't sell? John Shuttleworth, of *True Detective*, bought it quick as a flash.

**C**LEVER climaxes help strengthen a story. In one yarn I did, a service station attendant was found slain in his place of business early one morning. He had been bludgeoned to death with a blunt instrument, and the cash register had been rifled. Police questioned four suspects before they finally located a young truck driver who had been seen purchasing a tire from the service station attendant a few hours before he was slain.

Located at a rooming house, the youth claimed that he knew nothing about the slaying. He declared that he had been in his room at the time of the crime. He further claimed that he hadn't even heard of the murder. So the chief of police decided to try a ruse to see if the boy was lying.

"Whoever shot him really meant to do a thorough job of it," the police chief mused, half-aloud.

The youth babbled out, "But he wasn't shot. He was beat over the . . ." He paused in the middle of the sentence, realizing that he had fallen for the trap. He admitted finally that he had returned to

the service station after buying the tire and proceeded to bludgeon the attendant to death and rob the cash register. This bit of work, I'm sure, is what sold the story to West Peterson of *Inside Detective*.

In another story, a Salvation Army nurse was found murdered in the kitchen of her home. She had been beat over the head with a hammer. The weapon, blood-stained and containing fingerprints, lay nearby on the floor.

A fingerprint officer took the weapon to the laboratory and revealed that the killer was left-handed. Other officers wanted to know how he knew this. The thumb print, he explained, was on the right side of the handle, showing that a left-handed person had wielded the weapon. Clever deduction.

A transient, who had been given a meal and lodging by the kindly old woman, was apprehended for questioning, he confessed that he killed the old lady for robbery. Hugh Layne purchased this story and used it in *Uncensored Detective* last fall under the title, "Who Killed Carolina's Kind Lady?"

In writing the fact detective story, one thing is certain—you can't write the case like it actually happened and expect to sell it. By that, I don't mean you should distort the facts and throw in fake suspects. But you should arrange your facts so as to make an interesting yarn.

On the surface, many murder cases appear to be without any mystery. Some times newspapers fail to reveal the true inside of a murder. Such a case happened in North Carolina last fall. A woman was found murdered and her husband was shortly arrested and confessed to the slaying. It looked to be a straight out-and-out killing with no apparent mystery, no suspects other than the husband. Was there more to the case than this? I questioned officers and learned that a young man living in the vicinity had been a frequent visitor to the murdered woman's home.

Using him as a suspect, I blew smoke on the mystery and temporarily threw suspicion off the husband. Similar cases are encountered daily by writers.

**E**DITORS have different likes and dislikes. Harry Keller, of *Official Detective*, likes for the officers to be on the scene in the first paragraph. Hugh Layne prefers stories which contain a woman angle. He also likes yarns with a mountaineer background.

Ethel Sundberg, of Close-Up, Inc., who edits *Human Detective Cases*, *Confidential Detective*, and *Revealing Detective Cases*, likes stories which contain a weird angle. For instance witchcraft, etc.

Shuttleworth demands yarns which have good police work. And stories for his two publications—*True Detective* and *Master Detective*—must be of a better type of writing than ordinary yarns, for his magazines are bought by a higher type of reader.

With 56 sales to my credit in three years, I've found that one of the best editors to do business with is Layne, who edits the four crime books for Hillman Periodicals. He gives prompt reports and quick checks. Every Friday is pay day at Hillman. His rate of pay is high, averaging two cent per word, and he pays \$5 per picture.

Another topnotch editor is Len Diegre, who is editing *Authentic Detective*, *Baffling Detective*, *Current Detective* and *Timely Detective Cases* for Editorial Management, Inc., at 1841 Broadway, New York City. Diegre used to be with Fawcett Publications and is a veteran in the game. His reports are also fast. So are his checks.

Despite the fact that many writers have returned from military service, the fact detective field is still wide open. The opportunities here are unlimited.

**A**N example of good fact detective writing is shown in the following paragraph from "*Riddle of the Frightened Widow*," by Frank Ward in the March issue of *Inside Detective*:

"It seems clear that the slayer is a large man, or a very powerful one," Galletly (the sheriff) agreed. "The autopsy shows that, and so does the fact that the body was carried a quarter of a mile and thrown in the mill pond."

"That much is obvious," Clarke (the district attorney) said. "But why did

the murderer go to all that trouble? The water was only three feet deep. Did he think it would hide the body? And what about the rope? It had been tied around her neck, yet he had strangled her with his hands."

In a true crime story the author usually raises the questions for the reader, such as, "what was the motive behind the crime?" "where was the weapon?" and "who was the killer?"

In his story, Ward raises the questions for the reader by using dialogue, at the same time having the officers theorize several points of the case.

Ward blows smoke on the mystery by having Galletly say, "Possibly the murderer didn't know how shallow the pond was. In that case he must be a stranger."

Immediately the reader senses that the killer is someone from out of the neighborhood. This is just what Ward intended. The reader is completely surprised at the climax when it turns out that the crime was committed by two brothers, who were neighbors of the slain woman. Both men were convicted and hanged for the crime.

One of the biggest mistakes made by beginning writers is the use of type-worn phrases, such as, "The sight of the dead woman's body caused the hunter to freeze in his tracks," "The sheriff's teeth clamped together like the jaws of a trap," and "Death lurked in the shadows."

Another example of bad fact detective writing is the story that begins like this:

The sheriff, dozing in the big chair at his desk, was suddenly snapped awake by the ringing of his telephone.

"I've just found a dead woman!" the caller exclaimed.

This type of opening is outdated. Editors want fresh openings. Good, well-written leads inspire a reader's interest. For instance, take the lead Barton Black used in his story, "*Bummy's Last Kayo*," which also appeared in the March issue of *Inside Detective*:

The red neon sign still glowed in the frost-clouded front window of Duddy's Bar and Grill at 826 Remsen Avenue in the Canarsie section of Brooklyn at 2:45

a. m. on Wednesday, November 21, 1945.

Inside the tavern the bartender was mopping up in readiness for closing time. Three men stood at the bar, two of them talking in low tones and the third drinking alone.

Suddenly the front door swung open and four swarthy young men strode into the tavern, each holding a revolver at hip level.

Notice how Black slips the locale and time into the opening paragraph, at the same time using color. By the end of the third paragraph he has the reader anxious to continue the story to find out what will take place.

No doubt you've had stories which were rejected with the notation, "Sorry, but it didn't QUITE meet our expectations." The best thing to do is study the manuscript carefully and try to find out what caused it to be rejected.

A friend of mine, just starting out as a writer, recently had a manuscript which was rejected with such a notation. In glancing through it, I noticed he had stuck too close to facts. It was more like a newspaper account than a fast-moving detective story. One paragraph, for instance, read thus:

The officers searched around the room, which was turned topsy-turvy. Would they find any clues? The chairs were overturned. The small hook rugs were out of place. A few feet away laid a bloody hammer. Was this the weapon used to snuff out the woman's life? One officer stepped over and picked up the hammer with a handkerchief to keep from obliterating any fingerprints.

After he had revised the paragraph it read like this:

Hoping they might find some clue that would shed light on the crime, the officers began a minute search of the murder chamber. The room was turned topsy-turvy, indicating that a struggle had taken place. Chairs lay overturned upon the small hook rugs which had been scuffed into heaps on the floor. A few feet away lay a blood-stained hammer, apparently used to bludgeon the victim to death. Gingerly, one of the

officers reached down and picked up the weapon carefully with his handkerchief.

Sounds better, doesn't it?

As in any story, good dialogue goes a long way toward making a fact detective story interesting and saleable.

An example of dialogue editors definitely do not want is shown in the following:

The sheriff turned swiftly to Deputy Smith. "Hot-foot it over to Mike's joint. Somebody just bumped Mike off by pumping him full of shot with a double barrel gun. Whoever pulled the job rifled the cash register clean as a whistle and made off with all the dough. Report back pronto."

It's obvious that no officer in real life would let loose with this kind of talk. So let's change it to read:

The sheriff wheeled around to Deputy Smith and instructed, "Jim, hurry over to Mike's place. I just got a report that he's been killed, shot with a double barrel gun, they say. Whoever did it cleaned out the cash register. Come right back as soon as you get the full details."

All fact detective stories involving murder close with the trial and sentence of the killer, unless the case happens to be a current one in which the trial has not yet been held.

In a current case where the killer has not been tried, a good ending is as follows: "At this writing the killer is awaiting trial, with the state determined to demand the death penalty."

Some magazines insist on a trial and conviction of the killer before purchasing a case.

Here's a complete list of the current fact detective magazines and the publishing houses:

FAWCETT PUBLICATIONS, INC., 1501 Broadway, New York City: Startling Detective Cases, Best Detective Cases.

HILLMAN PERIODICALS, INC., 535 Fifth Avenue, New York City: Real Detective, Crime Detective, Headquarters Detective, Uncensored Detective.

(Continued to page 80)

# Write It Simply

By EUGENE M. FISHER

ONCE, when I was an eager cub reporter, the city editor of the Honolulu *Advertiser* gave me a Bible to read and quizzed me now and then just to make sure I studied the book.

That editor had no interest in my attitude toward religion. He didn't even care about my off duty morals. He was teaching me to write and chose the Bible as a textbook. Most editors in those days were setting specific rules for reporters—telling them just which details had to go into the lead of a news story. My editor had other ideas.

"The lead is nothing more than a trap to catch the reader's interest," he said. "Make it set the atmosphere for your story. Make it indicate the character of the story. Keep it short, so the reader can grasp it quickly. Put some punch into it. Make it hit him between the eyes. If he wants to know all the who, what, when and where, he'll read on. If he doesn't read on, you haven't written a good lead."

There was more.

"Write simply," he insisted—and that's where the Bible came in.

There is no finer writing in the world, he reminded me, than some of the passages in the King James version of the Bible—and you'll seek in vain there for long, "flowing" sentences. You won't find many words of more than three syllables.

As a reporter I remembered and tried to practice his methods, and seldom was any story of mine altered on the copy desk. But later as a free lance magazine writer I forgot those rules, or thought they didn't apply to smooth-paper authorship. From the "little" magazines, from *Cosmopolitan* and *Saturday Evening Post*, and from almost everything in between, I accumulated one of the nation's largest collections of formal and informal rejection notices. For years my sales were less than enough to pay for the postage I was using.

Then I tried my hand at westerns and in 1930 I sold a story to *Ace High*, after I had revised and rewritten the tale twice along lines laid down by the editors.

When I read my final draft of that story I made a startling discovery. The writing *Ace High* wanted was the same simple, direct writing I had first learned in Honolulu.

For the pulps I did that sort of writing thenceforth, but in stuff aimed at the smooth paper books I still tried to make my sentences "flow". I sought rhythm. I tried to avoid what I thought was the "jerky" style of the pulps—and slipped inevitably into the long-sentence habit again. When the "better" magazines turned my stories down I rewrote them and sold many of them to my pulp markets.

That went on for years. Then the editor of one of the country's top fiction magazines wrote me a letter. He had seen in a pulp book one of my rewritten stories he had rejected.

"If you had written it that well for me," he said, "I should almost certainly have bought the damned thing."

So now I know. Now, when my few remaining hairs are graying fast, I have learned again that the best writing is the simplest writing. I know that this is true for *Esquire* and the *New Yorker*, for *Blue Book* and *American* and *Rangeland Romances*. It is true for *Science and Mechanics*, which I edit myself.

The simplest writing is the best writing because it has the widest appeal. Any mind, however erudite, grasps the simple things most quickly, understands them most readily and retains them longest. If you and I have to read a sentence twice to seize its meaning, the author has fallen down on his job.

Let's dig up a few samples to illustrate this matter of construction style. May I be the first guinea pig?

I sent off to one of the best smooth paper magazines a story with a western setting. It opened like this:

Already the swift and sudden Arizona night had fallen, and yonder in the west, where only now, it seemed, the mountain peaks had stood out sharp as huge purple needles, the distant range was lost in universal blackness. Somewhere, not far away, a coyote howled weirdly and the man swung about with a sudden start, one hand racing for a gun as if some long awaited danger were actually upon him; then he shrugged his wide shoulders and cursed himself softly.

Seventy-nine words, not counting several uses of the indefinite article. Two sentences, one of them held together artificially by a semi-colon. Two subordinate clauses. Eight commas, to keep ideas from running together in a meaningless mess. Awkward construction. The very length of the sentences destroyed the sharp picture I wanted to draw of a man in constant danger.

Here's how that opening looked when I "wrote it down" (as I thought) for *Ace High*:

Only now, it seemed, the western peaks had stood out sharp as huge purple needles. Already they were lost in the blackness of the sudden Arizona night.

Not far away a coyote howled, weirdly. The man started swiftly up. One hand raced for a gun, as if some long awaited danger were actually upon him. Then he shrugged his wide shoulders and cursed himself softly.

There is the opening that would have sold that story elsewhere for better pay—if the whole tale had been as well written. Sixty-three words. Six sentences. Two paragraphs. Only four commas. Only one subordinate clause.

Here is the opening paragraph of a "how-to-do-it" article recently submitted to *Science and Mechanics*:

Facet cutting is the art of enhancing

the beauty of transparent gem stones by developing symmetrically arranged flat surfaces that reflect and refract light to reveal the gem's true brilliance and color. Such work demands somewhat more specialized equipment than cutting the rounded or cabochon gems described in an earlier article of this series and makes a greater call on the lapidary's skill, but the amateur who is willing to invest patience, intelligence and effort in his hobby can do it, and his reward will be the creation of glowing beauty.

The author knew what he was talking about. We wanted the story, and we bought it.

There was plenty of meat in that first paragraph, too—altogether too much meat in one big piece for any reader to chew and swallow at a single bite. Two sentences. Ninety words tied together with conjunctions, prepositions and commas. When the story got into type it looked a little different:

Facet cutting is an art. It enhances the beauty of transparent gem stones—and that is its purpose. Facets are symmetrically arranged flat surfaces that reflect and refract light to reveal the gem's true brilliance and color.

Such work demands somewhat more specialized equipment than cutting the rounded or cabochon gems described in an earlier article in this series. It makes a greater call on the lapidary's skill. Yet the amateur who is willing to invest patience, intelligence and effort in his hobby can do it. The creation of glowing beauty will be his reward.

The author's first sentence became a paragraph of three sentences. His second sentence, broken into four, made a second paragraph. In the edited version sentence length averages 13.6 words against the original sentence length of 32 and 58 words, respectively. The whole thing can be more readily grasped. The plan and purpose of the story become clearer.

We can easily find published examples to illustrate my thesis. The first was taken



at random from Adria Locke Langley's "*A Lion Is In The Streets*":

Verity felt like a tightrope walker trying to balance herself with two umbrellas. One, a huge emotional umbrella, and the other a small umbrella of good sense. The good-sense one was very small, it sometimes seemed to her. No larger than a Victorian face shade. Yes, she thought, that's probably it—just a complexion saver. One umbrella was never put wholly away while the other was relied upon. She couldn't let go of either one; so she swayed this way, then that, feeling always a little insecure, a little annoyed with herself.

That paragraph is easy to read and it's easy to grasp. It paints a clear picture of a woman torn between what she thinks she should do and the things her emotions demand.

This example was chosen from the first chapter of Marguerite Steen's "*The Sun Is My Undoing*":

It came, before dusk had fallen, like a lightning shaft that drove deep into the foundations of civic propriety. Hercules Flood, founder and owner of the timber company which, in the fashion of more prosperous provincial businesses in those days, had extended its activities to London, and its reputation throughout the shipbuilding trade of England; notable contributor, no less in his private than in his public life, to the fame and dignity of his city; pillar of commercial probity, distinguished officer of the Society of Merchant Adventurers, ship-owner, alderman, magistrate, sheriff, sometimes church warden; benefactor of the poor and terror of local miscreants; celebrated patron, not only of more serious exploits, but of the Ring, the Sod, and all sportsmanlike activities of the district; last but not least, father of the distinguished abolitionist light of Methodism, and eminent man of affairs, Mr. Jason Flood—Hercules had died of a stroke, at the height of a drunken orgy whose descriptions, as time wore on and invention surpassed itself, trans-

cended the utmost bounds of human possibility.

The word count is 171, and all but 18 of those words are strung together in one confusing, jumbled sentence. Not one person in 50, I am convinced, could read that paragraph once, quickly, and come up with an accurate statement of the detail it contains. Any reader who cannot summarize, for himself, a paragraph after the first reading obviously hasn't grasped all he has read. A writer whose work can't be grasped quickly has failed in part of his purpose.

That paragraph is, in my opinion, very poor writing, and the fact that "*The Sun Is My Undoing*" became a best seller does not invalidate the criticism. It became a best seller in spite of spots of poor writing. The story had other qualities that outweighed its awkward telling.

That very fact offers a vital moral: Good writing of itself will never sell a manuscript. There has to be real virtue in the story. But good writing may very well tip the scales in favor of a run-of-the-mill yarn that otherwise would never get into print.

Robert Gunning, of Columbus, Ohio, makes his living conducting "readability" surveys for the larger newspapers. His precepts are being adopted by newspaper editors throughout the country. Reporters are being schooled to make their copy more readable—and Gunning's chief emphasis is on simple, clear writing.

He grades every story—local, state, wire, even the editorials—on the basis of its readability. His grading system is based on the reading capacity of persons who have completed a given number of years of formal schooling. Thus a 6 means that anyone with a sixth grade education should be able to read and understand the story at once. Anything graded 12 is beyond the grasp of persons not high school graduates.

Writing material that Gunning might grade a 6 is not, of course, a goal for every kind of writing at all times. But it will suit our purpose more often than not. Perhaps the best book of psychology "Mind

in *The Making*" by James Harvey Robinson is easily within the realm of almost everyone's understanding and it is the lucidness of the book that made it great.

*Reader's Digest*, by Gunning's system, rates a 7 consistently, and *Reader's Digest* is one of the most popular and widely read magazines in these United States. The editors of that book not only condense but also *simplify* the material they use from other publications.

For myself, I have certain rules that I try to follow—not slavishly, but with judgment. Few of my sentences run to more than 20 words, none to more than 30. Seldom do I let a paragraph exceed 60 words. I never use a polysyllable if there is any monosyllable to carry my meaning. Every manuscript must be held to a minimum wordage, regardless of the method of payment.

As an editor I have never tried to fit reporters or contributors into a pattern that is strictly my own. Each writer's style is his own, and must remain so. But editors will continue to revise copy—and a story well and simply written, needing no revision, is always hailed with gladness.

Why not try a test on one of your own unsold stories . . . the one you think is good . . . the one that makes you wonder why the editors turn it down?

Go over it again. Strike out every word, every phrase, that does not actually advance the action or play some other *vital* role. Cut sentence length to the bone. Trim paragraphs, or split them, or both.

Now start from the beginning once more. If you have used words like "stertorous," kill them and try words like "hoarse." Simplify your words as well as your sentences.

Rewrite and retype the manuscript. Pick a likely market and send your story on its way once more.

If there were any accurate way of checking results among those readers of *WRITER'S DIGEST* who may try this plan, I should like to wager a new hat (I do need one, myself!) that a considerable percentage of these rewritten stories will be accepted.

#### Idea Men

Sir:

We are in the market for gags, one or two sentence "he and she" jokes or just plain ideas for cartoon-type newspaper advertisements built around mild social misdemeanors or humorous situations arising from overlooking some detail of manners or dress. We prefer to assign the actual drawing of the cartoon embodying the idea or joke but will pay promptly and well for simple, usable ideas provided they embody a clear cut point or fresh idea which can be illustrated as well as conveyed in words. This is not a contest. We will send on request mimeographed sheet describing in more detail the type of material we can use.

We are not looking for writers or artists *as such*, but for usable ideas which can be visualized either from the dialog or gag or from a mere description in words.

LEONARD W. SMITH,  
Carr Liggett Advertising Agency,  
NBC Building,  
815 Superior Ave.,  
Cleveland 14, O.

#### Engineering Trade

Sir:

Numerous readers of *WRITER'S DIGEST* looking to the trade journals as a market will be interested in the requirements of *Production Engineering & Management*. Ours is a metal-working magazine with a circulation among more than 20,000 top executives in American factories engaged in the fabrication of all types of metal products.

We have need for two distinct types of material. The first, technical copy with drawings or glossy photographs, should show tools and methods used in metal-working manufacturing operations. Such copy, is slanted to indicate reduced manufacturing costs and increased production. The other type of material is news copy, reporting changes in plant personnel in the metal working industry as well as changes in corporate ownership, new plant construction and plant additions. Such personnel would include factory managers, general managers, master mechanics, production engineers and chief tool engineers.

Payment for photographs is \$1.00 per print for hand-outs, and \$2.00 for originals. Payment for copy is approximately 1½¢ per word with payment for technical articles based on the value to our publication. Payment is on acceptance.

WALLACE A. SCOTTEN,  
Associate Editor,  
The Bramson Publishing Company,  
2842 W. Grand Boulevard,  
Detroit 2, Michigan.

# FIFTY CATHOLIC MARKETS

By EDOARDO MAROLLA

**C**ATHOLIC magazines offer you a steady market for all types of manuscripts. There are a dozen two or three cent a word publications and a large number of one cent and one-half cent a word magazines. Payment is mostly on acceptance. Manuscripts used run all the way from two line poems to serials.

Standards are generally high and many of the magazines are definitely slicks printed on the finest paper available with illustrations in color and first class covers. This market must be studied carefully and submission of a second-rate script to a Catholic magazine is as much a waste of the writer's and editor's time as submitting such a script to a secular market. *Get sample copies and study them.* If you submit a script to one of the fifty magazines listed without first studying it, then this article is a failure . . .

Only a limited number of Catholic magazines use the specially religious story. Most editors want just good, clean stories of American life—stories of love and of adventure, stories of family life, mystery stories, and *humor*—the same type of story which appears in the better general publications—only, *keep it clean.* If an otherwise good story also brings out a moral or point of Catholic truth in its unfolding, so much the better—but definitely avoid preaching.

Articles on current subjects differ little from those the better seculars use. Some can be slanted to give the Catholic position, but great care must be exercised to be absolutely authentic. Articles dealing with Catholic biographical or historical subjects have a ready sale. Most magazines demand illustrations.

Payment for verse in the Catholic field is unusually high which means Catholic

editors have their pick and can choose only the very best. In verse, as aside from fiction, a religious note is preferred.

In the juvenile field Catholic magazines have made tremendous strides in circulation and have improved their format and rates to writers accordingly. They are right on top of the field. The Pflaum group is noted for its advances the past few years.

Specific mention should be made of the Catholic Press Association which has always encouraged its editor members to turn out better magazines and to pay its writers better and better rates. In the current *Catholic Writer Yearbook* Father Patrick O'Connor, the progressive president of the Association urges Catholic writers to band together and bargain collectively for better rates and conditions. Interested writers can affiliate with the Association and form local groups by writing the executive secretary, Catholic Press Association, 572 Russ Building, San Francisco 4, California.

Worthy of mention is the **CATHOLIC DIGEST** edited by Father Paul Bussard at 41 E. 8th St., St. Paul 2, Minnesota. It has given writers a new horizon throughout the English speaking world and Latin America in addition through a Spanish edition. Everything reprinted is paid for at good rates.

**T**OPPING the Catholic field both as to standards and rates of payment are the following:

**COLUMBIA**, New Haven 7, Conn. Editor, John Donahue. Published by the Knights of Columbus, material should be of male interest. Short stories and articles, 2500-3500 words. 1 to 3c on acceptance; prompt replies.

**EXTENSION**, 360 N. Michigan Ave.,

Chicago 1, Ill. Associate Editor, Eileen O'Hayer. A first class publication very similar to the best women's magazines. Uses stories of romance, mystery, adventure, —general reader appeal—1000 to 5000 words; serials, not more than six installments of not more than 5000 words each; articles of general interest up to 4000 words; poetry; cartoons. Rates are very good: \$100 minimum for short stories and each serial installment, and for articles; \$75 minimum for short-shorts; \$25 for gag cartoon; \$8 for a poem. Payment on acceptance.

FAR EAST, editorial office, St. Columban's, Perryville, Maryland. Editor, Rev. Patrick O'Connor. A popular Far East mission magazine. Short-shorts, short stories, articles, verse and photos are used. Material must be definitely Catholic in tone, but not necessarily devotional or religious. Far Eastern articles welcome—but they must be *authentic*—and the editor knows his subject. 2c and up for prose; 10c per line for verse, on acceptance.

THE FIELD AFAR, Maryknoll P. O., New York. Mission magazine mostly staff written but does purchase some 1200 word articles and 1000 word short-shorts, having Maryknoll or mission themes. 2c and up. Also uses photos and spot drawings; good rates paid.

ST. ANTHONY MESSENGER, 1615 Republic St., Cincinnati 10, Ohio. Editor, Rev. Hyacinth Blocker, OFM. A thoroughly slick and modern magazine using adventure, mystery, humor and romance in its short stories of 2500-3000 words. Human interest features, all illustrated, 2000-3000 words on noteworthy Catholic individuals or groups; some similar shorter 750-1000 word articles. Poetry, not over 20 lines. Good rates—better than 2c for all prose; good rates for verse; on acceptance.

THE SIGN, Monastery Place, Union City, New Jersey. Editor, Rev. Ralph Gorman, CP. Fiction and intellectual articles on current events, 2000-3000 words. 2c and up on acceptance.

VICTORIAN, Lackawanna 18, New York. Editor, Robert K. Doran. Differs from the above in that it uses short items

only. Some short-short stories and many short articles and fillers of from 50 to 1000 words in each issue. Subjects run the whole length of human activities. Good rates running from 1½ to 3c per word, depending on material and author, on acceptance.

THE MESSENGER OF THE SACRED HEART, 515 East Fordham Rd., New York 58, N. Y. Editor, Rev. Stephen L. J. O'Beirne, SJ. Short stories illustrating Catholic life or belief, 3500-4000 words; occasionally, some short-shorts, 850-900 words. 1½c and up, on acceptance.

SAVIOR'S CALL, St. Nazianz, Wis. Editor, Rev. C. F. Reiner, SDS. Short-shorts 500-800 words; short stories up to 2000 words; articles on contemporary subjects with a Catholic slant, 2000 words; some shorter 500-1200 word articles; also, book length novels. 1½c per word for articles; up to \$25 for stories, good rates for poetry, on acceptance.

THE CATHOLIC LIFE, 334 So. 13th St., Philadelphia 7, Penna. Editor, Rev. Thomas J. Bygott, OSFS. A quarterly using short fiction and features of general reader appeal, 1 to 2c on acceptance.

Another group of Catholic slicks pays one cent a word with some variations for material and authors. There is nothing second rate about the standards of this group and their appearance indicates steady improvement.

CARMELITE REVIEW, 10 County Rd., Tenafly, New Jersey. Editor, Rev. Andrew L. Weldon, O.Carm. 1500 word short stories, serials, articles of general interest 900-1500 words. \$10 minimum for story or articles on acceptance.

CATHOLIC HOME JOURNAL, 220 37th St., Pittsburgh 1, Penna. Editor, Rev. Urban Adelman. Short stories and articles of women's interest; \$10 or according to length and merit, on publication

CHRISTIAN FAMILY AND OUR MISSIONS, 65 Ridge Ave., Evanston, Ill. Editor Rev. Frederick M. Lynk, SVD. Short stories not over 1500 words and articles not over 2500 words. 1c and up for prose, 10c per line for poetry, on acceptance.

**THE COLORED HARVEST**, 1130 N. Calvert St., Baltimore 2, Maryland. Editor, James F. Didas, SSJ. A colored missionary magazine published every other month. 1000 word short-shorts and human interest articles dealing with the Negro. \$10 per script; \$5 per poem.

**THE CROSIER MISSIONARY**, Box 744, Hastings, Nebraska. Editor, Rev. Benno Mischke, CSC. 1000 to 3000 word short stories, clean and Catholic, but never preachy. Up to 1c on acceptance; 10c per line for verse.

**THE CRUSADER'S ALMANAC**, 1400 Quincy St., NE, Washington, D. C. Editor, Father Paschal, OFM. A quarterly using short-shorts of 1500 words and articles of 1000-3500 words, both with a Holy Land background preferred. \$10 per 1000 words on acceptance.

**IMMACULATE HEART CLIENT**, 18127 So. Alameda, Compton, California. Editor, Rev. Joseph J. Bochenski, CMF. Stories and articles written in popular, appealing style, 1200 to 1700 words. 1c and up per word.

**MARY IMMACULATE**, P. O. Box 96, San Antonio 6, Texas. Editor, Rev. Cullen F. Deckert, OMI. Devoted to the missions of the Southwest—stories and articles running from 155 to 2000 words religious slant. \$15 to \$25 on acceptance.

**THE MISSIONARY**, 411 W. 59th St., New York 19, N. Y. Editor, Rev. John B. Harney, CSP. Stories not over 2000 words with a normal or ethical slant and articles on missionary activities. 1c on acceptance.

**THE MISSION CALL**, Sacred Heart Monastery, Hales Corners, Wisconsin. Editor, Rev. George Pinger, SCJ. Short-shorts; historical, biographical and other articles. Up to \$20 on publication.

The Catholic market includes the following magazines which pay one-half cent or so. Most of these are neatly printed on fine paper and their literary standards are high.

**THE BENGALISE**, Washington 17, D. C. Editor, Rev. Thomas M. Fitzpatrick, CSC. Short stories 1500-2000 words and articles on India and East Indian affairs. ½c on acceptance.

**THE FAMILY DIGEST**, Huntington, Indiana. Editor, F. A. Fink. A digest pub-

lication using some original material. Up to 1750 word articles and 2000 word stories of interest to all members of the family. Better than ½c on acceptance.

**THE HOLY FAMILY**, 7900 Clayton Rd., St. Louis, Mo. Editor, Rev. Joseph Mathey, MSF. Articles and short stories not over 1200 words. ½c on acceptance.

**THE LAMP**, Ringgold St., Peekskill, New York. Editor, Rev. Dunstan Donovan, SA. Articles and short stories up to 2000 words. ½c on acceptance.

**PAX**, Little Flower Monastery, Newton, N. J. Editor, Rev. Cassian Nee, OSB. Mission magazine—stories 1000-2000 words, and fillers. ½c on acceptance.

**PRECIOUS BLOOD MESSENGER**, Carthagenia, Ohio. Stories 2000-2500 words—should have a moral without being preachy. Human interest and general articles. ½c on acceptance.

**THE STIGMATINE**, 554 Lexington St., Waltham, Mass. Editor Rev. Paul V. Daly, CPS. Articles of mission and general Catholic interest, short stories, preferably religious; poems. ½c for prose, \$3.00 per poem, on acceptance.

**VINCENTIAN**, 1405 S. 9th St., St. Louis 4, Missouri. Editor, Rev. Joseph E. McIntyre, CM. Short and full length articles of general interest up to 2200 words; short stories; poems. Good rates, up to \$15 for articles, \$5 to \$10 for stories, 10c a line for poetry.

A group of good monthlies whose rates run from one-half to one cent and up include the following:

**APOSTLE**, 23715 Ann Arbor Trail, Dearborn, Michigan. Editor, Rev. Adolph M. Francois, CMM. Short-shorts, short stories up to 3000 words, and articles up to 1500 words. Good rates.

**COMPANION OF ST. FRANCIS AND ST. ANTHONY**, Mount St. Francis, Indiana. Editor, Rev. Fr. Angelus, CFM. Conv. Articles and stories 1000 to 1500 words.

**THE GRAIL**, St. Meinrad, Indiana. Editor, Rev. Jerome Palmer, OSB. Wholesome short stories, not over 2000 words.

**OUR LADY'S MISSIONARY**, LaSalette Seminary, Ipswich, Mass. Editor,



Rev. Emile LaDouceur, MS. Religious short stories, devotional and other articles, up to 2000 words.

**PRESERVATION OF THE FAITH**, Stirling, New Jersey. Editor, Rev. Joachim V. Benson. Timely articles, stories, on social questions, 2000-2500 words.

**ST. JOSEPH MAGAZINE**, St. Benedict, Oregon. Editor, Rev. Albert Bauman, OSB. Well developed short stories, all lengths up to 3000 words. Articles on general subjects of Catholic and general interest, illustrations desired. Good rates for both articles and fiction.

**SENTINEL OF THE BLESSED SACRAMENT**, 184 East 76th St., New York 21, N. Y. 2000-3000 word stories and articles with a definite Catholic tone.

There are four excellent weeklies who offer experienced writers a steady market.

**AMERICA**, 329 W. 108th St., New York, N. Y. Editor, John LaFarge, SJ. The national Jesuit weekly, using authoritative articles on modern themes, national and international matters as they affect Catholics. Prefer about 1800 words—\$25 on publication.

**COMMONWEAL**, 386 Fourth Ave., New York 16, N. Y. Editor, Edward Skilkin, Jr. The well-known lay weekly. 2500-3500 word articles on topics of the day. 2/3c a word.

**OUR SUNDAY VISITOR**, Huntington, Indiana. Managing Editor, F. A. Fink. A national weekly with tremendous circulation. Adult articles of 1000 words; articles and stories of interest to youth for its special youth section. Better than 1/2c per word.

**AVE MARIA** Notre Dame, Indiana. Editor, Rev. Patrick J. Carroll, CSC. The oldest national family weekly. Uses both adult and juvenile articles, stories, serials, and poems. Rates are on a page basis, averaging \$5 for 700 words.

In the juvenile field, the publishing house of George A. Pflaum at 124 East Third St., Dayton, Ohio, issues three weeklies to cover the different age groups. Circulation, standards, and rates are all high. **OUR LITTLE MESSENGER**, edited by Rev. John J. Fleming, STL, reaches the

elementary grades. 300 to 350 word stories are used and some poems not over 14 lines. Story payment runs from \$15 to \$25. **JUNIOR CATHOLIC MESSENGER**, editor James J. Pflaum, is aimed at third, fourth and fifth grade pupils. Short stories 800-1000 words, poetry, and some fillers accepted. Minimum story rate, \$25. **YOUNG CATHOLIC MESSENGER**, Editor, James J. Pflaum, is aimed at third, high grades. It uses stories from 1000 to 2000 words, serials, two to ten chapters of 1000 words each. \$40 for stories, \$75 to \$125 for serials. Manuscripts for **JUNIOR** and **YOUNG CATHOLIC MESSENGERS** should be addressed to their editors at Dayton address; manuscripts for **OUR LITTLE MESSENGER** should be addressed to Miss Pauline Scheidt, 434 West 120th St., New York, N. Y.

At 25 Groveland Terrace, Minneapolis 5, Minnesota are published three youth magazines under the general editorship of the Rev. Francis E. Benz. **CATHOLIC BOY** uses all types of fiction directed to boys 12 to 16 years of age; all kinds of stories, articles covering athletics, adventure, outdoor life, history, etc. Illustrations wanted. **CATHOLIC MISS** is directed to girls of the same age and uses similar material of interest to girls. **CATHOLIC STUDENT** is published for both boys and girls between nine and 11 years of age and it uses fiction and illustrated articles of interest to this group. Payment for all three magazines is at 1/2c per word.

The Catechetical Guild of 128 East Tenth Street, St. Paul 1, Minnesota, under the editorship of the Rev. Louis A. Gales, issues the "comic" type **TIMELESS TOPIX** and has begun publication of **CATHOLIC YOUTH**. **TIMELESS TOPIX** gives the lives of the Saints and outstanding Catholics in pictorial form. Art work is invited—\$25.00 for a page of art work; \$5 a page for scripts. Query editor first. The new **CATHOLIC YOUTH** is a definite slick directed to pupils in the upper high school grades. Clean, wholesome stories and articles are wanted. Payment is 2c on acceptance.

(Continued to page 76)

# I Took to the Books

By LEE FLOREN

"THIS," said the missus, "makes fourteen."

We stood in a magazine shop in La Mesa, California, and counted the magazines. Yes, I had stories in fourteen magazines; many of the yarns featured on the cover. They were different types of magazines: Westerns, detectives, sports, and a lone love-story mag.

That was in 1942. With a year of war behind the nation, I was an "old man"—in my thirties—and Uncle Sam didn't want me. I was teaching school in a high school out in the mountains on the Mexican-California border; writing was a side-line for me, crammed in evenings after busy school days. For three years, I had pounded my typewriter, and been riding high and wide.

The missus' next words brought me down. "The paper cuts might knock the bottom out of your markets."

They did.

"I'll write booklength stuff," I said.

That next spring, boiling in the California heat, I wrote my first 55,000 word novel, a Western. Bob Lowndes and Louis Silberkleit of Columbia liked it and they sent me a three-figured check.

Why not write another?

I did. It slapped me back in the face so hard, it almost knocked me down. I looked at it. Bob Lowndes had a nice letter with it . . . but a letter doesn't pay the rent.

I sent it to an agent. He had it a year. Back it came. The coast fog—yes, they have that in California—had got me down, so I had hied north to Paso Robles, there to do my bit in the high school. Here it was higher, drier. I wrote my third book-length that spring of 1944.

Teaching takes out a man's insides. There is no more nerve-wracking job in the world, to my estimation. I'd come

home nights, tired to the bone; I'd eat, rest a half-hour, drag myself to the machine. It took me a whole month to write the novel. I sent thirty pages of it to Bob Lowndes. Yes, it was all right . . . what he had seen. He bought it. "*Gun-Slammer's Range*" in the February, 1945, issue of *Western Action*. He wanted more. And I received another nice three-figured check.

The missus looked at the check. My fiction earnings, despite paper cuts, were running higher over my teacher's wages, and I was drawing the top in California, second highest pay for teachers in the country. "Write another," she said.

It sounded easy . . . the way she said it. I swung my chair, said, "One of them has to go soon, Bunny. I either have to quit teaching or quit writing. I can't carry both much longer."

"Climb into the book field," she said.

That sounded all right. Norman Fox, up in Great Falls, Montana—not far from where I was raised—had done that. So had Nelson Nye. I knew one thing: a book is much easier to write than a short story. Also, it is easier to build a plot for a book—you don't need to think up a bunch of new characters, and new settings, every other day. I got out the old novel that Bob Lowndes had bounced. I dusted it off here and there, shipped it out to a book publisher.

*Phoenix Press* bought it.

I didn't know anything about a contract. Since that day, a year-and-one-half ago, I've learned a lot. Unless a writer knows something about the book field—and the contract business—he can lose quite a bit. *Phoenix* brought the book out in December, 1945. The contract I signed gave them one-half of the magazine rights and one-half of the money taken in from British rights. The mag rights sold and so did the

British rights. I lost some money there.

Now, when I sign a book contract, I make sure that I sell only North American book rights, no more. And I signed six last year. Three of these have sold already to English markets and I have sold the magazine rights to two of them.

I queried my magazine markets regarding what rights they had bought. Yes, I had sold only mag rights—that left me book rights in North America and British rights. These novels—the ones I had published in magazine form—were submitted for book publication and every one has sold to this date.

More than one-half of my income in 1945 was derived from books, and I sold some 54 stories—novelettes, and short-stories. I came out of the fracas with my mind made up solidly on certain points.

First one was that books pay better than short stories. (Remember, I am limiting the word "books" to cover my type of book, the Western story.) With various rights to sell, the total "take" is larger; the pay is higher per word. Writers are notorious liars when it comes to rates. The truth is always stretched disastrously. But the pulp writer who averages  $1\frac{1}{2}c$  a word for his Western fiction is up in the top brackets of pay. A Western novel, hitting a reputable publisher, will average around 3c a word. At its lowest, it will run a cent and one-half. That is, if it sells mag rights, and book rights here and abroad.

The second point in favor of the novel is this: novels are easier to write. It is my firm conviction that certain writers selling Western novels today do not write well enough to sell short stories a Western magazine, for the simple truth is that novels are not written as well as are Western magazine stories. The fact that your story runs on and on, covering a long space of time instead of a few minutes or hours, also helps the writer get to know and get the "feel" of his characters. I let my characters conceive their own plot. I get a setting, decide what material issues the conflict will be about, array my two or three—or maybe more—forces of opposition, and let the sparks fly.

I believe, too, that it is easier to sell a novel than it is to peddle a short-story. Many writers, for some reason, do not care for the novel form. The competition in Western short-stories is keen. But the competition in the novel field is much less disastrous, and the Western writer—especially the beginner—has more chance of selling a Western novel than he has of selling a short story.

Each of us, of course, has his own method and procedure of going about the job. The late Max Brand, I have been informed, wrote a Western novel every three weeks. Few of us can stand that gruelling pace; I know I cannot. My novels run around 150 pages of elite type with a 5 margin on the left and none on the right. I allot 15 days to the job—ten pages a day.

The actual labor involved in typing these ten pages requires about three hours. Directly after breakfast, with my morning mail properly digested, I haul out my ancient typewriter—vintage of 1931, Underwood—and lean back hard and look at some oil covers that Bob Lowndes and Mike Tilden have sent to me, depicting various cowpuncher characters in the act of annihilating one or more of their fellow Westerners. I study them minutely—I have done this for over two years—for I hate to get to work.

My fox-terrier scratches on my office door. The sun is shining and he wants to hike out hunting jack-rabbits. I make him lie down.

I hope a neighbor will come to visit me. None does. The sunshine gets in my eyes and I carefully arrange the curtain, taking a few minutes with this. I look at the row of magazines in the book-case. In some I have as high as four stories. I scoot my chair forward, intending to thumb through the magazines, then stop. No, I have to get to work.

I read the chapter I finished yesterday. From it, I get the thread of the story. Then I look at the notes I made yesterday when I had finished my day's work. These tell me what this chapter will be about. I get to work. My typewriter platen is flat, the old Underwood sounding like a Model T

with a flat tire on a cement pavement. Let the keys fall where they may!

Gradually my brain—if I have one—gets into what I term "writing heat." Words come easier and faster and the keys bounce. I finish five pages. The terrier digs again on the door.

This time, I give in to his wishes. We walk for thirty minutes, him with his nose in every gopher hole, ki-yipping over the hills after jackrabbits. I mull over my story. Friends tell me that during these times I have met them on the street and never recognized them. One time, while mulling over a story, I left a friend's house, walked home ten blocks—then remembered I'd left my car at his place.

I come home and write until noon. If my ten pages are not finished, I stay until they are through. Sometimes I go over this number. I have written ten thousand words a day . . . and sold it. But writing, although it looks easy, is very hard work. The writing itself, the actual putting of words on paper, is, I firmly believe, only a matter of mere stenography. But the actual mental picture formed in the writers' mind, and the effort expended in putting that image on paper, are the two elements that sap a writer's physical strength.

When you go into a novel, and when you reach about page 30, you see the long, hard road ahead, and it sort of puts the shivers through you, hardened though you might be. Gradually, you creep ahead—you reach fifty pages, finally. One-third of the way through, you tell yourself.

Feet on your desk, you read what you have written. Maybe you have forgotten some of it and you read with a critical eye. Finally, you reach page 75. You type it out and look at it. You are half-way through—as far into the forest as you can go. You apply the same tests for character, action, suspense. Then, typewriter in teeth, you forge ahead; 90 falls from your machine, you reach 100. You are on the downhill road. Tie up the ends of the yarn—you can't leave any loose threads—and slope off to the finish. Put —30— on it and correct errors and shoot it into express. But hang onto your express receipt. They

have been lost, you know. And be sure you have carbons. I have heard of authors sending out stories without making carbons. Personally, I always take it with a grain of salt, a big grain.

Your novel is finished, done. You clear your brain for the next offspring. Maybe you take a day off. I never take more than a day. If I do, I get lazy; writing is easy to dodge, to postpone. But the landlord never postpones the rent date. After a novel, I take one day's rest—I paint the garage, build fence, dig in the garden. In fact, I do anything to keep my mind off fiction.

But yet, the subconscious mind is working: mulling, turning, shaping up plots, conjuring characters. The more I write—and I hope to be around a long, long time with the old Underwood—the more I become certain that story-writing is done largely by the subconscious mind. I have started stories, then laid them aside—they hadn't matured enough in my mind. Later, maybe a year or longer, the story suddenly becomes clear—it stands out complete in detail, with shadow and light across it. I have just finished a Western novel—my second in 1946—that I know I have carried around with me for at least two years. I should have written some shorts and novelets, but the novel demanded that I turn to it. Now, with it behind me, I shall turn to the work I had first intended to do.

Eight novels, all on contract, face me in 1946. By the time this reaches print—if it does—four of them will have been completed. You'll see them at the circulating library under "Lee Floren" or two *nom-de-plumes*. You'll see them looking at you from the covers of magazines on the racks: gaudy, bright, shining. I hope you pick one up. I hope you like it. But if you ever greet me, don't mention it. Because, by that time, I shall have entirely forgotten its characters, its plot—possibly I will not even remember its title. For God is good to pulp writers. He lets them forget—he lets them clear the deck for a new story—

And say, I hope you like this novel of mine!



# RADIO

By HELEN ROWLAND

**S**CRIPIT EDITORS of the networks and advertising agencies find many common faults that cause them to reject scripts submitted to them. I have outlined these briefly as constructive information:

*Story has no substance or importance.* Too many stories are a series of incidents that get nowhere. A good story resolves a problem.

*Story is not logical and believable.* It should be a real human-interest story about people who act and talk like humans—and whom listeners could visualize as themselves.

*Story is about people and subjects alien to the writer.* Write about what you know, to lend reality and authenticity to what you say and how you say it.

*Story is in poor taste.* It should be free of any off-color or controversial subjects, and anything offensive to any religious, racial, or political groups, to keep story in good taste.

*Plot is old, threadbare and hackneyed.* It's the new ideas, fresh situations and new treatment that give Editors renewed faith in *The Writer*. As an added fillip, you might give your plot a twist, which is a sudden deviation from how listeners expect story to end.

*Plot is too complex.* Keep plot-line simple and direct. Double plots confuse listeners by dividing their interest. Have no more than one sub-plot in a half-hour drama. Establish one good plot theme and follow through, building to a strong climax.

*Lack of Action.* Play must "move" continually due to time element in radio. Keep your characters "doing" things. Get right into the action in the beginning, and never talk about a thing that you can have happen.

*Lack of Motivation.* Give characters good reasons for their every move, to make the play convincing. Don't have them do anything that isn't essential to the plot.

*Lack of Conflict.* There must be a prob-

lem demanding solution, so the listeners will feel concerned over what the hero and heroine have to face, and the obstacles that try to tear them apart.

*Lack of Suspense.* The element of suspense must run through story to arouse listeners' interest and curiosity. If they can guess the end in the beginning, you have no play. Suspense to be carried over between scenes.

*Too many Scenes.* Makes story confusing and choppy. Scenes must lead logically into one another, and always have a nice "bridge" between scenes, so that they gracefully complement each other.

*Too few Scenes.* There must be some scene changes—about three to an act—or play will become static and dull.

*Characters are not introduced properly.* They appear in script from out of nowhere, because writer has not "planted" them near the opening.

*Too many Characters.* This causes confusion. A few well-delineated characters are far more effective than many characters poorly defined. You can use as many as three other characters beside the two leads.

*Dialogue is not real.* People in story should speak like real living people, not in a stilted, affected manner. They should speak true-to-type, according to their individual character, education and background. Make them individuals, through their own colloquial way.

*Dialogue is a series of long drawn-out speeches.* Dialogue should be snappy back-and-forth talk. A word that can be expressed in one syllable is far preferable to a word of two or three syllables. Radio is so fast a medium that brevity packs more of a wallop.

*Improper Slanting of Script.* Many fine scripts are rejected because they are not sent to the suitable market for their kind of story. Select the show you think you can best write for, and write your script for that particular show, according to the specific requirements of the show. Don't send a crime thriller to a program featuring family-type stories, and vice versa.

*Poor Presentation of Script.* Since the first impression of a radio script is its ap-



## 12th Annual Contest

WRITER'S DIGEST  
Announces its 12th

# SHORT-SHORT STORY CONTEST

**\$2,500**  
IN PRIZES

FOR STORIES OF 1500 WORDS

**T**HE 12th annual WRITER'S DIGEST short-short story contest is now open. Scripts may be any length up to 1,500 words, but not over that length. The subject matter, characters, conflict are yours to conjure. Employ them any way you desire. The encouragement offered to the 1,100 winners of the previous 11 contests brought bright unknown talent into the open. That is our reward, and it is a stirring one.

Again this year, because of the very real scarcity of good short-shorts, we have been asked by many magazine editors to offer the winners to the entire field; not just to one magazine. The Editors of WRITER'S DIGEST, therefore, in addition to awarding \$2,500 in prizes, will, if requested by the winning authors at the time they are advised of their prize, also market their story. No commission or marketing expense is charged. This year we should sell 30 per cent of the winners. As a prize winner, you are under no obligation to us, and you may market your story yourself, or dispose of it in any way you desire. Send in your very best short-short, for they are really in demand.

The contest is open to everyone. There are no tabus. You compete with writers who have the same ability as yourself. Your chances of winning one of the prizes are as good as you are. Keep under the length limit, 1,500 words, and good luck to you from the DIGEST staff.—R.K.A.

# Here are THE PRIZES

**1st Prize**  
**\$300.00 In Cash**

This is equivalent, approximately, to 20 cents a word. No magazine we know pays higher base rates.

**2nd Prize**  
**\$100.00 Cash**

**3rd to 14th Prize**  
**\$50.00 Cash**

**15th to 19th Prize**

"The Books You Have Always Wanted To Own." (Retail Limit \$75.) For years there are many books that you have wanted to complete your library; or perhaps there is one rare binding, or first edition you have craved. Winners of 15th to 19th prizes will receive "The Books You Have Always Wanted To Own" . . . retail limit \$75. The editors of the Digest will help select your prize winning library for you, if desired.

**20th to 25th Prize**

All the manuscript paper, envelopes, carbon paper, and second sheets, that you, as an author, require during a

period of one year. We will also supply as you require it, all the postage necessary to mail up to one 5,000-word story a week, for 52 weeks, including both outgoing and return postage. Since most authors mail less than one 5,000-word story a week, this prize actually amounts to all the paper and postage an author normally requires in one year. We will also pay express charges (going and coming) on three novel submissions.

**26th Prize**

Three cents a word for each and every word in the story.

**27th to 29th Prize**

Two cents a word for each and every word in the story.

**30th to 40th Prize**

One copy of "Plotto" the masterbook of all plots. "Plotto" is recommended and endorsed by editors and writers throughout the world as a great story stimulant. It is an endless, inspiring source of plots. Written by William Wallace Cook, who turned out a novelette a week for Street and Smith for years. This book took 5 years of painstaking work to produce and it is a work of genius. Sells for \$25.00. The cash equivalent to any of the winners who have purchased "PLOTTO" from the DIGEST.

**41st to 50th Prize**

The Columbia University Encyclopedia. A scholarly, useful one-volume job of 1949 pages. A fine reference tool.

**51st to 55th Prize**

*If Men:* 100% All-new-wool cloth for sports coat—the finest of hand loomed wool you ever saw. Rated "A" by *Consumer's Research*. Made at Ashville. This material hangs in the open weather for 6 months prior to being washed and brushed.

*If Women:* The same, and enough for a suit. (Coat and skirt.) Your choice of weights, colors, and patterns. Nothing that we have seen in wool cloth is better made.

**56th to 60th Prize**

One cent a word for each and every word of the winning story.

**61st to 75th Prize**

The two-volume Practical Standard Dictionary: 11 inches high; 8 inches wide; 2 inches thick; 2,500 illustrations; 140,000 vocabulary terms. Funk & Wagnalls. Retail \$12.

**76th to 80th Prize**

Surprise Packet. A writer's kit, including, naturally, paper, stamps, carbon paper, clips, file cards "and things."

**81st to 100th Prize**

One copy of "The Writer's Market," (new revised edition) or of any writer's text that we sell up to \$5.

**100th to 200th Prize**

A certificate of Merit recording the place you won in the Contest plus 250 sheets of good bond paper.

## HERE ARE THE RULES

1. All short-short stories must be original, and no more than 1,500 words in length. Stories may be typed or hand-written. Please enclose a stamped, addressed envelope for return.
2. Entrants must enclose with their story a subscription (new, renewal, or extension) to WRITER'S DIGEST.
3. A six months' one dollar subscription entitles the subscriber to enter one story in this contest. A two dollar one year subscription entitles the subscriber to enter two stories in this contest. No more than 2 stories may be entered by any one writer.
4. All stories, and all rights to same, remain the exclusive property of the individual writer. The names of the winners will be published in *Writer's Digest*. All scripts will be returned within 30 days after completion of the contest.
5. Contest closes Midnight, April 25th, 1946. Two experienced professional editors will judge the scripts and each script will be read by each of the two judges.
6. The contest is now open. Send stories now.

### USE THIS ENTRY BLANK

The Contest Editor, WRITER'S DIGEST  
22 East 12th Street, Cincinnati 10, Ohio

Sir:

I am entering the *Writer's Digest* short-short story contest.

(Check which)  Enclosed is my one year \$2.00 subscription.  
 Enclosed is my six months' \$1.00 subscription.

My contest story is enclosed herewith . I am sending it under separate cover .

Name .....

Address .....

City ..... Zone ..... State .....

Please check one of these squares: My subscription is new ; my subscription has expired; please renew it ; I am already a subscriber so extend my subscription .

pearance, it is important that script is not amateurish-looking and untidy, for Editors feel that written matter will be equally so. Script should be written in radio script format, in double-spaced typewritten form, on white typing paper—on one side of paper only. Characters' names should be capitalized and cued on left side of page, marginally separated from their dialogue. All sound and business cues capitalized and cued in the same column as characters. Include list of characters, and a brief description of them. Type your name and address on the title page only—top left-hand corner. It is essential to enclose self-addressed, stamped envelope with script.

\* \* \*

**MUTUAL BROADCASTING SYSTEM,**  
1440 Broadway, New York 18.

This network inaugurated an entirely new weekly half-hour dramatic series—which debuted February 21: "The Carrington Playhouse," aired Thursdays, 8:00 p. m., EST. Program is produced and supervised by Elaine Carrington, famed radio script writer.

Mrs. Carrington started this unique drama series to encourage writers seeking a career in radio, by giving them an opportunity to achieve their ambitions. Program is entirely free-lance written and only original scripts from writers will be used.

Since the program is wide open to new talent and new ideas and has no definite format to follow, writers can dream up any and all types of stories, sparked by bright, "living" dialogue. Since the range is broad you may submit comedies, mysteries, dramas or any other types you choose, as long as you have a new and fresh approach in story and treatment. Mrs. Carrington does not want old-hat plots. No adaptations desired. Turn out a top writing job, and be certain script is neatly typed.

Mrs. Carrington is sole judge of scripts. Those writing accepted scripts will receive \$200, plus national recognition and eligibility for a special award of an additional \$500 and a plaque, for the best script submitted during any 13-week period. Author credits will be given on air by Mrs. Carrington, who will appear on every broad-

**ATTENTION: WRITERS—CARTOONISTS—PHOTOGRAPHERS**

## HERE'S A NEW MARKET!

VETERAN MAGAZINE, a 48 page large format slick monthly without advertising, not connected with any veterans' association but owned, staffed and written by and for men and women who have served in U. S. forces, will be out about June 1st, dated July.

5c per word will be paid for fiction and articles which shouldn't exceed 3,000. Any subject or style okay if material is clean, sprightly and of general interest to 25-35 age group. Lay off too serious stuff. Want plenty humorous back-of-the-book fillers. Query editor if in doubt. Report in one week.

\$25 to \$100 paid for gag cartoons; submit roughs first. \$5 up paid for war photos from any theatre—and for feature shots (no news) concerning new or old veteran groups anywhere. Submit contacts only, with complete and accurate captions.

Material will be purchased ONLY from persons who have served in armed forces—whether World War I or II or peacetime. Payment 50% on acceptance and 50% on publication. Art and copy must be accompanied by adequate return postage.

## VETERAN MAGAZINE

ONE YEAR \$5 — TWO YEARS \$7

SUITE 715-16 624 S. MICHIGAN AVE., CHICAGO 5

cast. She is one of the highest paid radio writers on the air, with a reputed annual intake up to \$200,000. She scripts three air serials—NBC's "When a Girl Marries," and "Pepper Young's Family," and CBS's "Rosemary."

Before submitting scripts send for releases to "Carrington Playhouse," P. O. Box 140, Times Square Post Office, New York 18, N. Y. Enclose stamped, self-addressed envelope. Return release, signed by yourself, with each script submitted. Send script to "Carrington Playhouse," P. O. Box 140, New York 18.

\* \* \*

#### THE DR. CHRISTIAN AWARD FOR 1946, 50 Rockefeller Plaza, New York 20.

A major event for radio writers has occurred with the announcement of the fifth annual \$2,000 Dr. Christian Award for radio writing, to afford new and established script writers an opportunity to submit plays for the "Dr. Christian" program, aired Wednesdays, 8:30 p. m., EST, over CBS—half-hour length.

The contest is held to encourage outstanding new writing talent and new and fresh ideas. Anyone can enter the contest—amateur or professional. In the past this contest has brought to light the talents of many fine unknown writers, of which more than half were newcomers to radio, and whom are now established radio writers, contributing to other national evening and daytime programs.

Your script should be written expressly around "Dr. Christian," ably portrayed by genial Jean Hersholt, and he must be prominently involved in the plot. He is a middle-aged bachelor, and typical American small-town doctor, interested in human problems. Judy Price, the doctor's secretary-nurse, should appear in all scripts. There can be other leading characters as well. Keep action in River's End as far as possible, but Dr. Christian may go anywhere plot takes him.

Any type drama is welcome—comedy, love, adventure, heart-throb, mystery, melodrama, fantasy. Write about people and things you know. Natural, easy dialogue, clear-cut characters, true-to-life situations,

## THANKS!!!

For the response to last month's announcement that our agency has engaged ROBERT TURNER to work, personally, with authors in the popular fields of PULPS, SLICKS, CONFESSIONS, ARTICLES and JUVENILES.

APPARENTLY, THERE IS NOTHING LIKE HAVING THE RIGHT MAN FOR THE RIGHT JOB. MR. TURNER knows the writing business. He has been on both sides of the editorial fence. As a FREE-LANCE WRITER, he has sold over 400 STORIES AND ARTICLES to the following markets: POPULAR PUBLICATIONS, FICTIONEERS, MAGAZINE PUBLISHERS, PERIODICAL HOUSE, ACE MAGAZINES, FICTION HOUSE, COLUMBIA PUBLICATIONS, STANDARD MAGAZINES, DELL PUBLISHING CO., MANVIS PUBLICATIONS, TROJAN PUBLISHING CO., PARENTS' MAGAZINE PRESS, KING FEATURES SYNDICATE, N. E. A. SYNDICATE, BELL SYNDICATE, WHITMAN PUBLISHING CO., etc.

MR. TURNER, within the past few years, has been editor of DETECTIVE TALES, DIME MYSTERY, THE SPIDER, .44 WESTERN, BIG-BOOK WESTERN, TEN-STORY DETECTIVE, WESTERN TRAILS, WESTERN ACES, etc.

You have read his articles on writing technique in WRITER'S DIGEST, AUTHOR & JOURNALIST, WRITER'S MONTHLY, etc.

### THAT IS THE STORY

YOU UP-AND-COMING NEW WRITERS want help along the road toward your FIRST SALE. ROBERT TURNER knows every turn and twist of that road. He's traveled it. He is guiding others along it, right now. His services are available to you.

FOR YOU ESTABLISHED WRITERS, the possibilities in being represented by BOB TURNER should be obvious. He can give you end of the deal understanding and sympathetic handling because he was one of you for a long time. He is a natural go-between for you and the editors, having been at both ends of the line, himself. He will really work to BETTER YOUR MARKETS AND INCREASE YOUR SALES. NO CONTRACTS ARE NECESSARY. After a fair trial, if he's doing you some good, you'll stick.

IF YOU HAVE SOLD \$250 worth of material to national markets in the past six months, we will handle your work on a straight commission basis.

FOR ALL OTHERS, our rates are: \$2, Mss. up to 2,000 words; \$4, Mss. 2-5000 words; \$6, Mss. 5-8000 words; \$8, Mss. 8-11,000 words. Flat rate on material over that length.

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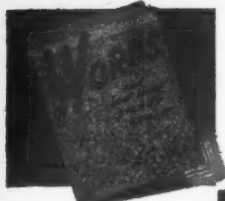
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few scenes, fewer sound effects—those are the qualities that will count when scripts are judged. The element of suspense is essential. Keep a doubt in listeners' minds as to the outcome clear to the end.

Script must be written in radio dialogue form—with 20 minutes playing time. A grand prize of \$2,000 will be awarded the best script, with lesser amounts given for the many others that will be chosen. Other scripts selected for use on the program will be purchased for not less than \$150 nor more than \$350. Entries must be submitted together with a signed release, postmarked not later than midnight of April 7, 1946. Address your script to: Dr. Christian Award for 1946, 50 Rockefeller Plaza, New York 20, N. Y.

You may submit as many scripts as you like, but a release must accompany each entry, which you obtain from above address. Scripts cannot be returned, so you need not enclose return postage. Keep a copy of your script. McCann-Erickson, Inc., of above address, are the advertising agents of the Chesebrough Manufacturing Co., makers of "Vaseline" Brand Products and sponsors of the "Dr. Christian" program.

\* \* \*

**BATTEN, BARTON, DURSTINE & OSBORN, Inc.**, 383 Madison Avenue, New York 17.

This top-flight advertising agency has a need for scripts from free-lance writers for their popular half-hour program:

Armstrong's "Theatre of Today," aired Saturdays, 12:00 Noon, EST, over CBS. These original dramas feature Broadway and Hollywood stars, so leading roles must be rich and full of human drama.

Turner Bullock, Associate Script Editor, informs me that writers may submit to him outlines or full scripts, as they desire. Mr. Bullock prefers good serious love stories, particularly of young love—however, middle-aged, married or parental love stories also desired. He wants honest, believable stories of real people in smallish towns. Story should center around a woman's problem, so you must depict vital emotional conflict in a woman's life, slanted



from her viewpoint. The heroine facing the problem should be able to solve it by the rightness of her actions. She should be a typical American woman, whom women listeners can imagine being.

A few suggested problem types are:

- a. Getting married.
- b. Holding a husband's or sweetheart's affections.
- c. Protecting a husband or sweetheart against some threat to his or her happiness, or protecting her family and home against a threat to their security.
- d. Acting as a match-maker in bringing two lovers together.
- e. Bringing up children to self-reliance and still holding their affections.

Naturally you are not limited to these problem types.

Do not have too many characters and keep your plot line simple and direct, accentuating the human relationship angle. Story should open in the present, with a "day" background, since story is supposed to be occurring at time of broadcast. Story must be in three acts, with a 20-minute playing time.

Get right into the swing of the action at beginning. Within first few pages the nature of problems should be stated. The end of Act 1 should find main characters introduced, problem stated and a hint of trouble ahead.

Act 2 should provide full development of problem, and end with a strong emotional climax and suspense. At this curtain, problem should appear insoluble, with break-off of relations between main characters.

Act 3 should contain rising action building to a climax and solution of the problem—giving solution a logical "twist." Solution should be due to some action of the heroine.

Mr. Bullock does *not* want: Mystery, crime, melodramatic adventure stories, farce comedies, stories about career women, artists, stage-life, novelists and sophisticated, wealthy society set. No fantasies or controversial material on religion or politics.

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\* \* \*

PHILLIPS H. LORD, Inc., 501 Madison Avenue, New York 22.

This top advertising agency has a need for scripts from free-lance writers for their half-hour program:

"David Harding — Counterspy," aired Sundays, 5:30 p. m., EST, over the American Broadcasting Co. network. This mystery feature dramatizes the thrilling adventures of David Harding, fictional chief of counterspies. Since the war's end the program has revamped its format, as to story types.

Leonard L. Bass, Program Supervisor, tells me he desires first-rate material from writers. He wants you to submit first an outline of story, and it is compulsory that you do so before completing script. This will avoid unnecessary work for the writer, if his story type is unsuitable for the show.

Program exposes rackets on a national and international scale and dramatizes the intrigues behind them. Stories should usually be topical and timely, and must feature David Harding, suave and daring undercover agent, who continues to track down spies, enemies of the government and gangsters. Other colorful characters should be involved in story also, as exponents of double-dealing and duplicity or allies of justice and fair play. Story must have good human-interest value, such as a romantic love twist interjected into plot. It must pack suspense and be a "different" type of story. Pay: \$200 and up. Program sponsored by the Schutter Candy Division of the Universal Match Corp.

Mr. Bass also needs scripts from writers for the half-hour program:

"Gang Busters," aired Saturdays, 9:00 p. m., EST, over ABC network.

He uses writers on assignment basis for this gripping crime show. Scripts to be based on factual crime material which Mr. Bass furnishes the writer. New York or nearby writers preferred, for availability,

for editorial conference, for "Gang Busters." Pay: \$125 for complete half-hour script, about 30 pages in radio script format. Program is sponsored by L. E. Waterman Co., makers of Fountain Pens, Pencils and Ink.

\* \* \*

The National Broadcasting Company has launched a new television project, "Broadway Preview," in cooperation with the Dramatists' Guild of the Authors' League of America, according to an announcement made recently by Richard Rodgers, president of the Guild, and John F. Royal, NBC vice president in Charge of Television.

The project calls for the NBC Television Department to produce over its television station WNBT full-length plays written for Broadway production by members of the Guild. This is the first definite step taken to expand the market for dramatists and to provide television with pre-Broadway productions. Mr. Royal said: "The project will prove an outlet for writers and dramatists, by bringing to the attention of Broadway producers many plays which might otherwise never reach the production stage." New names in writing will be given an opportunity to bid for producers' attention via this unique video project. Producers will be invited to attend these premiere television performances and see complete, new stage plays. NBC will assume all production costs, supply production, cast and publicity, and will work with the authors in any necessary revisions or adaptations necessary for television presentation.

Owen Davis and Robert Ardrey, speaking for the Dramatists' Guild of 6 East 39th Street, New York, said: "The Guild considers this an excellent opportunity for broadening the market for unproduced plays." Mr. Royal further stated: "This project, bringing together the oldest and newest forms of entertainment, will prove extremely beneficial to both. The increased interest in stage plays which this project will bring will mean that more people than ever before will find employment in the field."

"Writers are the bread-and-butter of any entertainment medium," he continued. "We

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expect that television will eat up material faster than any of the older forms of entertainment. And it can be satisfied with nothing but the best obtainable material. For these reasons, NBC is proud and happy to cooperate with the Dramatists' Guild in launching this project." This new NBC-Dramatists' Guild plan should benefit authors, stage producers, television and the general public. A new play will be produced weekly on television, by NBC. Script fees to be excellent, on a par with best radio prices.

Scripts from Guild members will be accepted for consideration immediately, and should be addressed to "Broadway Preview," National Broadcasting Co., 30 Rockefeller Plaza, New York 20, N. Y.

\* \* \*

The Columbia Broadcasting System in New York has inaugurated for the press and industry a series of demonstrations of ultra-high frequency color television—"ghost-free" reception. It is evidence of the rapid strides being made in color television—via new equipment built and installed six months after V-J Day. The public will have full color television next year.

The broadcast originates in a special studio on the 10th floor of the CBS building. From there, the resulting electronic impulses travel through coaxial cable to the spire of the Chrysler Building, where the new transmitter is located. A movable directional antenna on the 9th floor of CBS picks up the signals broadcast from the Chrysler Tower and feeds them directly to the receiver, as is done in any home television installation. The pictures now being broadcast contain 525 lines each in red, blue and green—all scanned at the rate of 20 complete full color pictures per second. It was a fine demonstration.

\* \* \*

The following new books are good constructive reading, with an added fillip of entertainment, for writers of radio and television:

**ON A NOTE OF TRIUMPH**, by Norman Corwin. Simon and Schuster, Inc., N. Y. 1945. \$1.50.

Mr. Corwin, distinguished CBS radio writer and radio's most coveted bachelor,



has transformed his brilliant V-E Day message, "On a Note of Triumph," into vivid book form. It is the radio script rendered in narrative writing, and is a fine piece of writing by a man who makes words glitter and vibrate—a man who writes direct from his heart. All the feeling and emotion surging from his pen depicts the glory of Victory over Germany, as well as the sorrow and tragedy that was Victory's price. Mr. Corwin writes as though he marched beside a gallant G. I. knee-deep in mud.

**CAN YOU TOP THIS?** by "Senator" Ford, Harry Hirschfield and Joe Laurie, Jr. Didier, N. Y. 1945. \$2.50.

The three jubilant funsters of the "Can You Top This?" radio program, aired over NBC and Mutual, have gathered into one swoop the most humorous and cleverest gags and stories which broke the Laughmeter when aired. Result is a book to keep you laughing through 232 joke-packed pages. There are jokes on every subject you can think of. It affords good examples of humor and gags and is guaranteed to lift your morale to the top. As an added hors d'oeuvre there are hilarious "thumbnose" sketches of each other and cartoons drawn by the versatile trio of gagsters.

**TELEVISION—The Eyes of Tomorrow,** by Capt. William C. Eddy, USN (Ret.). Prentice-Hall, Inc., N. Y. 1945. \$3.75.

The author of this book has been called many names, and all of them good! He has been known as "The Wizard of Gadgetry," "Radar Genius," and "Simplicity's Godchild." What he doesn't know about Television isn't yet known. In this fascinating book he gives a complete, authoritative, up-to-the-minute account of Television in all its aspects, from basic principles of operation to the staging of a telecast. Mr. Eddy illuminates in an easily comprehended, non-technical way the secrets of tomorrow's most exciting new industry. He takes you behind the scenes and reveals what makes Television tick—exposing inside facts of lighting, color reproduction, special video effects, etc. He discusses the role of movies, advertising and education in Television.

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Capt. Eddy has been commanding officer of the U. S. Navy's huge Radio and Radar School in Chicago. In his book, he truly tells a vision of Television.

### Religious Markets

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*The Catholic Miss of America*, 25 Groveland Terrace, Minneapolis, Minn. H. W. Sandberg. Requirements same as for *Catholic Boy*, except that material should appeal to girls 11 to 17.

*The Catholic Student*, 25 Groveland Terrace, Minneapolis, Minn. H. W. Sandberg. Published monthly except July and August. Material for girls and boys 8 to 10. No serials but stories 1200 to 1500 words, adventure, sports, school, mystery, historical. Articles 500 to 1000 words. Photos necessary. Hobby articles for girls and boys, with photos, very welcome. Rates 1/2c and up, on acceptance, depending on value of material.

H. W. SANDBERG, *Managing Editor*,  
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Minneapolis 5, Minn.

#### Thanks to Joan Ransom

Sir:

I have just finished reading Joan Ransom's article, "*Writing The 1,200 Worder*," in the January issue.

I had written a number of markets, trying to peddle an article, but I didn't get a nibble. Then one day, thanks to the *WRITER'S DIGEST* Market Letter, I got a tip and wrote *Everywoman's Magazine*. Accompanying my letter was a brief synopsis of the story. Miss Ransom replied, asking to see the article and I mailed it in. She

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returned the manuscript with a letter suggesting certain changes, cutting and necessary revision to make it suitable.

Some days later I mailed the article to her with, what I thought, were all the necessary changes made. Again it came back with another letter telling me what she wanted and how she wanted it.

I did further research work and until I finally had a suitable article that went back to Miss Ranson on its third trip. In due time I received a letter of acceptance and a generous offer as pay—more than 50 percent better than the usual pay for an article of that type and length. It's for the work you put into it, wrote Miss Ranson.

The original draft was about four thousand words and *Everywoman's* could only use one thousand or less. But out of the first draft I gave Miss Ranson what she wanted, then I used what was left of the subject and sold a three thousand word article to a farm paper and a filler to another publication; winding up with three checks totaling one hundred and sixty-two bucks.

I'm writing this simply to illustrate what enough patience and cooperation will accomplish toward the mutual interest of both the writer and the editor.

F. S. CRAWFORD,  
Masonic Homes,  
Elizabethtown, Pa.

Sir:

Three cheers for Editor Joan Ranson of *Everywoman's Mag!* I am referring, of course, to her sprightly article: "*Selling the 1,200 Worder*"... in January issue of *W. D.*

Miss Ranson's article cleared a couple of weighty points that've bogged down my manipulation box.

Thanks to her for a very pointed exposition!

WALTER DYCHKO,  
2937 Solon Avenue,  
Cleveland, Ohio

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**Letter From Switzerland**

Sir:

We came by clipper and left most of the things we needed in sunny California. But the WRITER'S DIGEST has followed us month by month. It's the only link we have with home other than the new pony edition of *Time*.

As volunteer relief workers we have so much to do we don't know where to start. Not even article writing, which was my profession, gets a break. We have lived in Europe before and felt we knew it. Now we know we don't. When you meet children of 8 and 9 who have never tasted cocoa, do not know what rice, or macaroni or noodles are—you wonder. These are children from the best families of Vienna who today have lost even the roofs over their heads. The Nazis

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starved them—these occupied peoples, and then came plundering and rape and murder. We have met the French, the Dutch, the Austrian and Italian child mother, who had motherhood forced on them—and they and their babies are pitiful sights. Never in the history of Europe has there been such chaos. Death now rules as master.

There is even in Switzerland a horrible fuel shortage. You can't heat by electricity, but if you are fortunate enough to have a porcelain stove and brushwood at .50 a bundle and you burn two a day you are one of the very, very lucky people. We have on 3 pair of wool socks, 3 pair wool BVD's, ski pants and 2 sweaters and are comfortable. What about the millions who have nothing, nothing, nothing. We hear so much about conditions in Germany, but Germany has suffered only for one year—not even—the occupied peoples—have suffered for years and years—they are too miserable to complain—they have not even the energy to protest. We see the same in Alsace, in Northern Italy and throughout the Tyrol where no American relief has come.

We the members of a little voluntary relief organization with headquarters right here—called The Pope's Children aim at saving a child for one year—and have been able to do that to quite a few.

Two lonely Americans who during the past 16 years owe their writing success to the WRITER'S DIGEST—the best of luck—and to Leo Margulies thanks—for reminding us of the ordinary courtesies which we writers have neglected to carry out.

MARIELI G. BENZIGER,  
Chalet Don Bosco,  
Brunnen, Switzerland.

### The Circle

Sir:

Why is it that so many writers or would-be writers "take to the woods" and spend hours chopping wood, lugging water, "chasing wild cattle" as Audrey Simpson does in the January issue, page 77? Is it because they are writing "homespun" material, or just a desire to get away from civilization?

My idea of an ivory tower is a bedroom and bath in a nice hotel, on the fifth or sixth floor, with the rent paid in advance at least a year, with a radio, a nice view from the windows, room service, and orders not to disturb strictly obeyed. I like to write at night, sleep in the day, and eat when I'm hungry. When I do come up for air—I like congenial companions and cocktails before dinner in some secluded shaded retreat. A far cry from Forest Springs Ranch—in the meanwhile you'll find me ten little miles from town in a rustic shack far up in the West Virginia hills, carrying water, cooking and cleaning up mud the hired man tracks in. Oh well!

ANN MORAN,  
Hidden Brook Camp RFD No. 1,  
Catawba, West Va.



# B'Way

By LEO SHULL

A COUPLE amusing comedies have opened since our last report and a musical or two opened or closed; the stagehands got a hike in pay; someone discovered Rodgers & Hammerstein had 12 shows and movies playing currently to unheard of grosses; Orson Welles is in town writing, directing, producing a show, conferring on other shows, sipping wine with the best in New York's female division. Mike Todd has 4 shows running currently, the only producer enjoying this distinction.

The experienced Eddie Cantor dropped

a bundle of \$300,000 in a musical. A Chinese play, "Lute Song" opened on B'way, after touring China and other parts of the world uninterruptedly for more than 500 years. The usual quota of movie stars are walking our sidewalks, hunting a smash hit with which to invigorate or re-establish themselves. Agents have their memo pads filled with names of the stars you worship; they are "available" for star parts on B'way—and can't get them—even as you and I. Some more provocative Negro plays are coming up, we see by the announcements.

On the movie stem there are a half dozen films giving short courses in psychiatry; looks like we're in for a "Cycle." The best of them is the English made "The Seventh Veil" one of the most adult films we have ever seen. It costs \$1.50 to see it here but the theatre is full and has been running the film for months. Playwrights should see it and revise their attitude as to whether the public is a 10-year-old moron.

At this stage, the 6th month of the 9

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months season, we see that 15 of the 34 shows are old-timers and another 7 are pretty well established hangers-on. There are only 35 houses and 22 of them are occupied by steady tenants. Most of the remaining houses look as tho they'll stay full, too. We see no promise of more accessibility of theatres to producers who want to go into rehearsal.

However, after-dinner speakers at theatrical meetings are beginning to devote their attention to the necessity for building. Jo Mielziner, stage designer spoke before the Architectural League and urged 2000 seats theatres built to compete with the movies. Each house could be made to pay by housing restaurants, parking space, nite club, trade shows and afternoon conventions.

About the same time a courier brought word that Johns Hopkins playhouse in Baltimore has decided to build a \$100,000 building to seat 2500 people; which set New Yorkers to gnashing their teeth.

\* \* \*

In hunting down the names of the "Angels" who financed all the shows this season we found that in at least one case it took 100 people jointly to raise the money for a show before it could get on the boards. The show was "Strange Fruit," which has closed, losing every cent. Contributions ranged from \$100 to \$10,000. Those who invested \$100 would have received one twentieth of one percent of the profits, if there had been any. The \$10,000 investor would have received 5%. The show lost about \$110,000.

In the table of figures we have on our desk which contains the financial details of some 16 shows, we might extract a few more facts. 12 of the 16 opened and immediately failed. They lost close to three quarters of a million dollars. One failure was sold to the movies. The 13th hasn't opened yet. Of the other three, one is running in a hesitant manner. The other two are smash hits: "State of the Union" and "Deep Are The Roots."

Now "Deep Are The Roots" will earn, say a half million. And "State of the Union" will earn, we would guess, about 3

million dollars.

If an angel has invested an equal amount in all 16 shows, he would have tripled his money within a year, even tho 14 of the 16 failed. There is one angel who has worked out this method so well that he makes fortunes each season. He is Howard S. Cullman. The New Yorker magazine ran a profile on him a few weeks back. Cullman is an interesting theatre mogul. Playwrights should realize that someone is going to have to convince a great many people that your play is something special.

That's another reason why we urge constant study, self-improvement and the professional attitude. And of course, absolute integrity.

\* \* \*

### THE MARKETS:

Anthony Jochim, director, and currently stage manager of "Up In Central Park," is in the market for a one-set play with lead role for a girl in her early 20s. Prefers a comedy. Write to him via the Broadway Theatre, 53 & B'way.

Otto Simetti, director, promoter and coproducer wants a script, comedy preferred. 213 E. 58th St. This gentleman has the idea of presenting "Arsenic and Old Lace" with an all-Negro cast. He raised the necessary \$15,000 and opened the show about 10 miles from Broadway. The critics gave it excellent notices, but the handicap of the distance was too great to overcome. Mr. Simetti is now sticking close to the B'way base.

Actresses Phyllis Holden and Sherry Bennett have the necessary financial backing for a B'way production, they inform us, and are looking for a script to produce. 123 W. 57th. For New Yorkers we add their phone, CI 6-1300. Actresses have done very well with their playwrighting and producing, this season and last.

Talking about actresses, there is a red-head ingenue who is quite a promoter. We have been watching her for several years. She helped get one fellow's play produced, altho we think he had to pay for the production costs. She got a famous actor friend of her's to direct and produce the show.

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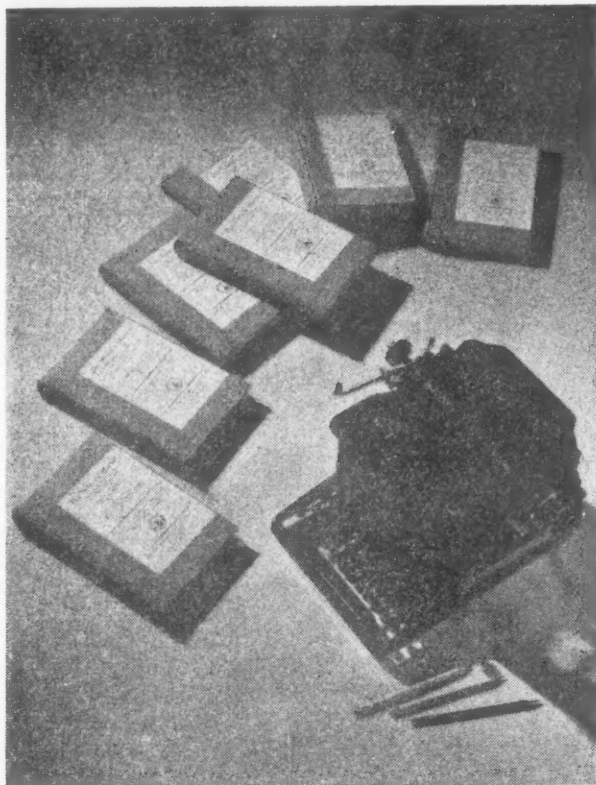
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Anyhow, her husband is back from the wars and presto, she had him and two others set up a production company: Talman, Glaser & Lord at 545 5th Ave. She is "executive secretary," the only showgirl exec sec that we know of. They are reading scripts. They have one they hope to do this Spring.

Some ex-G.I.'s have set up a little theatre group on 44th St., off B'way where they want to do revivals and an original new script. They will present their shows in a 250 seat house, called Malin Studio at 135 W. 44th. Shows are to be directed by Leonard Altobell a capable young man with a lot of experience. Their shows will be Equity union jobs. Name of the setup is "Forty-fourth St. Stock Co."

Hunt Stromberg, Jr., son of the Hollywood movie producer, is doing all right in New York. His first production, "The Red Mill" is very popular. He is ready to launch his 2nd show, having just found a lady to finance it for \$35,000. By the end of March he should be looking for a new one. 157 W. 57th.

Another son of a producer, Paul Vroom, has been trying for years to get himself launched. Some weeks ago it occurred to him to revive "Alice in Wonderland," with the original Eva Le Gallienne directing it. That's what he's doing. He has been reading plays for years but apparently like the son above, he decided the best way to start is with a revival. 152 W. 42nd.

Willard Keefe, press agent for John Wilson, has decided to become a producer himself. He has opened an office at 1545 B'way, 6th Fl. A lot of producers began their theatrical careers as press agents; they get tired of praising the virtues of their boss when the average boss is a frustrated horse-racing tout; and for \$125 a week. They want to make two to ten thousand a week; sell film rights for a quarter million; fly to Hollywood, consulting with leggy luses; and dine at Prince Romanoffs on the better, the \$18 steaks. Yessir. You get those grand ideas in the theatre.

#### A Few More Memos:

In New York, Thomas G. Ratcliff, Jr., has been engaged as assistant play editor of the play dept in Columbia Pictures. 729 7th Avenue.

Paul Streger after a dozen years with the Leland Hayward Agency, heading the play department, has resigned.

"The Veterans Counselling Service" has opened an office in the Hudson Theatre, 141 W. 44th. The office was donated by Lindsay & Crouse. The service is sponsored by the National Theatre Conference. G. I.'s are invited to come for aid regarding information and placement opportunities.

Something new was added to the Broadway scene: a group of Broadway investors subsidized a playwrighting team for a year, paying them regular dramatist Guild rates to finish a comedy, which was delivered a few weeks ago, completed. Title is "The Ivory Tower," by Lawrence Bearson and George Wolf. They had previously worked on it for a year, then interested this investing group into sponsoring for another year till the play was done. "The group will receive the usual returns from their investment," says the statement, whatever that means. We know of no usual rates of return.

Mr. Alfred de Liagre Jr., released the information, for a biographical note, that he's had 7 hits out of the 11 shows produced. Since the B'way average is one hit out of 6 productions, Mr. de L. is a good man to have optioning your play. 55 W. 42nd. "Voice of the Turtle" is one of his "hits." He's been asking 3 million dollars for the "basic" rights. Meanwhile he has already made a million or two on the stage rights to the three companies now playing.

\* \* \*

A new and unusual announcement has just reached us.

The National Broadcasting Co. is going to present new un-produced plays on their television network. "Broadway Preview" will be the title of the regular program. The setup was created by John F. Royal, NBC, V-P in charge of television, and Richard Rodgers, Pres of the Dramatists Guild. Full length plays will be done.



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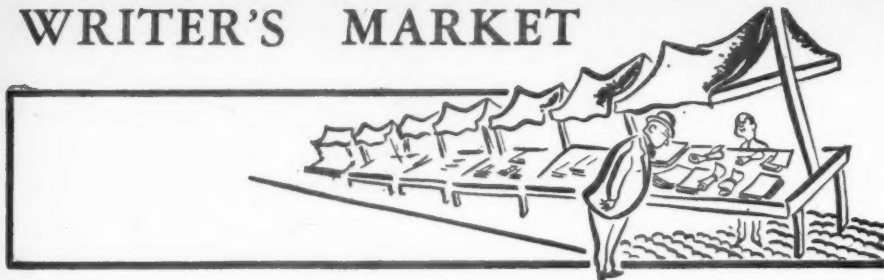
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*Inspiration Magazine*, 171 Madison Avenue, New York City 16. Irving Zinaman, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use success stories, encouraging and optimistic material, human interest, 2000 words. Also success and inspirational articles, and biographical sketches, human interest. We buy photographs and poetry. Prompt report. Payment is 1c a word."

*Reader's Scope Magazine*, 114 E. 32nd Street New York City 16. E. A. Piller, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use articles, 1000 to 2000 words, but no fiction, photographs, or poetry. Report in two weeks. Payment is 3c to 10c a word, on acceptance."

*Springfield Amusement Guide*, 221 S. 4th Street, Springfield, Illinois. T. F. Lutger, Publisher. Issued weekly; \$300 a year. "We use 200 to 1000 word articles on beauty hints, fact and anecdotal articles on timely topics, humorous stories, articles on sports, styles, ideas, and suggestions and special features of general interest, following style of average movie and orchestra magazines. Return postage must be sent if unused articles are to be returned. Payment is 1/2c a word, on publication."

## Women's Second Class Magazines

*Business Girl*, 513 1/2 S. Ervay Street, P. O. Box 6048, Dallas, Texas. Betty Oliver, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We are filled up on cartoons but are still accepting articles of every nature (except religious and political) which apply to the business life of women, success stories, how-to-do articles, efficiency, inspirational, etc. We buy photographs of business girls only. Also poetry. Report in 90 days. Payment is 1c a word, on publication."

## Religious Magazines

*The Christian Family and Our Missions*, 365 Ridge Avenue, Evanston, Illinois. Frederick M. Lynk, S.V.D., Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use short stories from 1000 to 2000 words, rarely more. Stories

must be wholesome in tone and treatment. Photographs bought as illustrations for articles. We buy a little poetry. Report in about three or four weeks. Payment is 1c a word and up, on acceptance."

*Holy Name Journal*, 141 E. 65th Street, New York City 21. Harry C. Graham, O.P., Editor. Issued monthly, except July and August; 15c a copy; \$1.50 a year. "We use material of interest to men: human interest articles, Catholic biographical sketches, labor, industrial relations, sports, social welfare, political philosophy articles. Ideal length is 2500 words. We will buy photographs, but ordinarily do not. No fiction bought unless exceptional. No poetry. Payment is \$5.00 per page (approximately 1000 words), on publication."

*The Missionary Servant* (formerly *The Preservation of the Faith*), Box 266, Stirling, New Jersey. Joachim V. Benson, M. S. S. T., Editor. Issued monthly; 10c a copy; \$1.00 a year. "We use articles, 500 to 1500 words, on doctrinal of moral subjects, expositions of Catholic social teaching; human interest accounts. Have limited demand for short stories of 1000 to 1500 words. Photographs and poetry are bought. Report in three weeks. Payment is by page, on publication."

## Juvenile Magazines

*High Trail*, Winona Lake, Indiana. LeRoy M. Lowell, Editor. Issued weekly; 65c a year. "We use stories of 1500 to 2000 words. Stories should be slanted toward children between ages of 9 and 14, and should be of a religious character but not goody-goody. Biographies of outstanding religious leaders are very acceptable. Photographs and poetry also bought. Have enough article material on hand at present. Report in one month to six weeks. Payment is 30c per hundred words, on acceptance."

*Light and Life Evangel*, Winona Lake, Indiana. LeRoy M. Lowell, Editor. Issued weekly; 65c a year. "We use 2000 to 3000-word short stories for young people. Should be of a religious character, but not goody-goody. Our church is very conservative and this should be

kept in mind. Biographies of outstanding religious leaders are very acceptable. Photographs and poetry also bought. Have enough article material on hand at present. Report in one month to six weeks. Payment is 40c per hundred words, on acceptance."

**Humor Magazines**

*Army Laughs*, 1790 Broadway, New York City 19. Ken Browne, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want poetry on the army only. Payment is 25c a line, on acceptance."

*1000 Jokes*, 149 Madison Avenue, New York City 16. Ted Shane and Charles Saxon, Editors. Issued six times yearly; 15c a copy; 90c a year. "We use humorous fiction of 750 to 1500 words and short fiction of 250 to 500 words. Also spurious fact articles, humorous inventions, 750 to 1500 words. We buy humorous poetry of four to 20 lines, but no photographs. Report in one week. Payment is on acceptance; no set prices."

**Popular Mechanics Magazines**

*Mechanix Illustrated*, 52 Wall Street, New

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*Model Airplane News*, 551 Fifth Avenue, New York City 17. Howard G. McEntee, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles on how to build model planes including the plans, radio control articles, and articles on model motors—diesel engines, and others. Photographs bought, but no fiction or poetry. Report in one week to ten days. Payment depends on script; about 1c a word, \$2.00 for pictures, \$10.00 for drawings."

*Popular Mechanics Magazine*, 200 E. Ontario Street, Chicago 11, Illinois. Roderick M. Grant, Managing Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use articles on the latest developments in the field of science, mechanics, invention and discovery, with a news or adventure angle; should include ten or more action photographs; length not over 2000 words. Also short articles, with or without photographs, describing new inventions of general interest; length up to 250 words. Photographs bought, but no fiction or poetry. Report in 24 hours. Payment is 1c to 10c a word for feature-length articles of 1500 words; \$5.00 per photo and descriptive article or caption. Payment on acceptance."

*Science and Mechanics*, 154 E. Erie Street, Chicago 11, Illinois. Eugene M. Fisher, Editor. Issued bi-monthly; 15c a copy; \$1.50 for 12 issues. "We use feature articles dealing in non-technical fashion with scientific and mechanical developments. Length seldom exceeds 2500 words of text, with illustrations—photographs and drawings. We also use *authentic, accurate*, detailed how-to-make-it articles on anything the home craftsman can construct in any material available to him. Such articles *must* be well illustrated with working drawings; we also prefer photographs of the finished product and of work in progress. Household and shop kinks also used. No fiction or poetry. Report in ten days. Payment is a minimum of \$10.00 per printed page, including payment for illustrations. Better rates for really good material. "Kinks", \$2 and up. Payment on acceptance."



**Movie Magazines**

*Movie Story Magazine*, 1501 Broadway, New York City 18. Dorothy Hosking, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We use fictionization of motion picture scripts, on assignment only, by writers with slick magazine fiction-writing background living in New York City vicinity. No articles, photographs, or poetry."

*Screen Guide*, 11 W. 42nd Street, New York City 18. Dorothea Lee McEvoy, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We use personality, interview and idea stories, 500 to 750-word limit. Photographs are bought, but no fiction or poetry. Report in 10 to 14 days. Payment depends entirely on story."

**Aviation Magazines**

*Flying Age Magazine*, 67 W. 44th Street, New York City 18. Roel I. Wolfson, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use semi-technical, human interest articles, running between 2000 and 2500 words. Photographs are bought, but no fiction or poetry. Payment is 2c to 4c a word, on publication."

*Skyways*, 444 Madison Avenue, New York City 22. J. Fred Henry, Editor. Issued monthly; 25c a copy. "We use semi-technical aviation articles, 2500 words. Photographs are bought, but no fiction or poetry. Report in two weeks. Payment is 3c a word, on publication."

**Photography Magazines**

*The Camera*, 306 N. Charles Street, Baltimore 1, Maryland. J. S. Rowan, Editor. Issued monthly; 35c a copy; \$3.00 a year. "We use authoritative articles, preferably of the 'how-to-do-it' type, written by photographers, illustrated. We don't want editorials or general comments on photography, especially of the 'Is Photography an Art' variety. Good picture series with captions are acceptable, but we seldom buy individual pix. Report in two weeks. Generous payment is made according to value, on acceptance."

*Minicam Photography*, 22 E. 12th Street, Cincinnati 10, Ohio. Issued monthly; 25c a copy; \$2.50 a year. "We use articles, illustrated preferred, of interest to amateur photographers on following general subjects: Photographic technique, experimental photography, color photography, biographies of well-known photographers, and instructive articles on specific phases of the craft. Length, 1500 to 3000 words. Query first before sending article, outlining what you have to say in 50 to 125 words. Payment is 1½c a word and up; pictures, \$5.00 each and up."

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Oak, Michigan. Eugene M. Little, Editor. Issued monthly; 15c a copy; \$1.00 a year. "We use religious poetry only. Report in approximately two weeks. No payment, except prizes and copies of publication."

*Experiment*, 725 St. Mary Street, New Orleans 13, Louisiana. M. J. A. McGittigan, Editor. Issued quarterly; 20c a copy; \$1.00 a year. "We use vigorous, forward-looking poetry, with preference given to poems that employ experimental devices. Poems up to 100 lines accepted, but those from six to 20 lines stand the best chance of being accepted. Report in three weeks to a month. No payment."

*Kansas City Poetry Magazine*, Box 14, Kansas City 10, Missouri. Lillian Turner Findlay, Sponsor. Issued monthly; 25c a copy; \$2.00 a year. "We use poetry which inspires, comforts and heals, not more than 14 lines. Report at once. We have \$100.00 a month to pay for poems, on acceptance."

*My Poem*, 10624½ Elizabeth Avenue, South Gate, California, has been discontinued.

*Washington Post Poems*, The Washington Post, 1337 "E" Street, N. W., Washington 4, D. C. Kenton Kilmer, Editor. Daily newspaper with poetry department. "We use poetry. Report in about a month. Stamped self-addressed envelope required with submission. Payment is 25c a line, on acceptance."

*Westward*, 990 E. 14th Street, San Leandro, California. Hans A. Hoffmann, Editor. Issued quarterly; \$10.00 for life. "We use verse of any length, on any subject, Western preferred. Also want cleanly humorous verse. Report in 24 hours. No payment, except complimentary copies and book prizes."

*Wings*, P. O. Box 332, Mill Valley, California. Stanton A. Coblentz, Editor. Issued quarterly; 25c a copy. "We use the best lyric poetry obtainable, usual limit 40 to 50 lines; no free verse. Also book reviews of current books in field, 500 words, on which it is best to query first. Report in three weeks. No payment except prizes."

## Pulp Magazines

*Amazing Stories*, 185 N. Wabash Avenue, Chicago 1, Illinois. B. G. Davis, Editor; R. A. Palmer, Managing Editor. Issued monthly; 25c a copy; \$2.50 for 12 issues. "We use all lengths up to 70,000 words dealing in plausible scientific fiction, with background of same. Also all lengths of factual articles of scientific nature. No photographs or poetry. Report in one to two weeks. Payment is 1¼c to 3c a word, on acceptance."

*Big Book Western*, 205 E. 42nd Street, New York City 17. Jhan Robbins, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We use short stories from 1500 to 5000 words, novelettes from 7500 to 10,000 words, and longer novelettes from 12,000 to 15,000 words. In all stories we like good characterization, strong motivation and drama. Off-trail frontier yarns are welcome. We also use fact fillers and articles from 300 to 2000 words. No photographs or poetry. Report in two weeks. Payment is 1c a word minimum, on acceptance."

*Famous Fantastic Mysteries*, 205 E. 42nd Street, New York City 17. Mary Gnaedinger, Editor; Alden H. Norton, Editorial Director. Issued bi-monthly; 25c a copy; \$1.50 a year. "We use unusual and striking fantasy fiction. Short stories up to 6000 words and novelettes up to 15,000 words. Poetry is bought, but no photographs or articles. Report in two weeks. Good rates, on acceptance."

*Fantastic Adventures*, 185 N. Wabash Avenue, Chicago 1, Illinois. B. G. Davis, Editor; R. A. Palmer, Managing Editor. Issued bi-monthly; 25c a copy; \$2.50 for 12 issues. "We use all lengths of fiction with fantasy background. Also all lengths of factual articles with scientific background. No poetry or photographs. Report in one to two weeks. Payment is 1¼c to 3c a word, on acceptance."

*New Western*, 205 E. 42nd Street, New York City 17. Jhan Robbins, Editor. Issued monthly; 15c a copy; \$1.80 a year. "Same requirements and payment as *Big Book Western*."

## Book Publishers

*Binfords & Mort*, Graphic Arts Building, Portland, Oregon. Thomas Binford, Editor. "We publish material concerning Pacific Northwest and Pacific Coast; also juvenile material. Report in one to three months. Payment on royalty basis."

## Play Publishers

*The Willis N. Bugbee Company*, 428 S. Warren Street, Syracuse 2, New York. Grace M. Bugbee, Editor. "We use full evening plays and stunts. Payment on acceptance."

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*The Dramatic Publishing Company*, 59 E. Van Buren Street, Chicago 5, Illinois. Roland F. Fernand, Editor. "We use full-length and one-act plays for all ages. Especially interested in plays for the high school market. Also want holiday plays and entertainment material. Report in two to three weeks."

*Dramatics Magazine*, College Hill Station, Cincinnati 24, Ohio. Ernest Bavely, Editor. Issued eight times a year; 35c a copy; \$2.00 a year. "We are in need of well-written, actable one-act plays suitable for production among amateur and educational theatre groups. Since we stress high school dramatics, we want plays that meet the production needs of these groups, without lessening their suitability for other amateur producers. Plays must run about 30 minutes. We prefer good comedies, farces, and fantasies, although we will not turn down a good serious play providing it does not deal with sordid matter. In short, we are interested in good, wholesome plays that are worth the time to produce them. We do not pay for plays we accept for publication, but producing groups are required to pay a royalty fee (set by the author) directly to the author or his agent."

*Eldridge Entertainment House*, Franklin, Ohio. H. C. Eldridge, Jr., Editor. "The type material used depends on the year's publishing schedule, but always includes long and short plays for schools, churches, women's and rural groups, etc., stunts, novelties, etc. Every year we also have included special day plays for program books of readings, recitations, drills, novelties, etc. These special day items cover a wide range from Hallowe'en, Thanksgiving, and Christmas, to Mother's Day, Easter, graduation, etc. We are also interested in entertainment songs, operettas for both high and grade school minstrel material, etc. Manuscripts should be typed on one side of sheet only, double-spaced, and in the case of dramatized items should be prepared in that form. Directions for staging, costuming, and action should be included as well as dialogue. We prepare our publishing schedule in late fall for the succeeding year, so prefer to have manuscripts submitted between the first of the year and late spring, preferably in January and February."

*Ivan Bloom Hardin Company*, 3806 Cottage Grove Avenue, Des Moines, Iowa. Ivan Boyd, Editor. "We use readings, both dramatic and humorous, running from eight to 10 minutes. Also one-act and three-act plays, dramatic or humorous. One-act plays should run 25 to 35 minutes and three-act plays the whole evening. Photographs bought. Report in a month. We buy outright, except in case of some plays when we buy on royalty basis."

*The Northwestern Press*, 2200 Park Avenue, Minneapolis, Minnesota. L. M. Brings, Editor. "We are in the market for all types of enter-

tainment material: full-length and one-act plays, skits and stunts, musical novelties, operettas, minstrel material, songs, books on speech and kindred subjects. Try to make prompt report. Outright purchase."

*Paine Publishing Company*, 40 E. First Street, Dayton 1, Ohio. Blanche Paine Elliott, Editor. "We are interested in three-act comedies for high school production. Also children's plays. Report in two weeks. Cash payment, on acceptance."

*Penn Play Company*, 1617 Latimer Street, Philadelphia 3, Pennsylvania. William K. Harriman, Editor. "We are interested in one-act plays suitable for schools, churches, Little Theatre groups, with casts of from five to nine, predominantly women. Particularly want Christmas plays—modern, not Biblical. Report in about two weeks. Rate of payment is arranged and is made on acceptance."

*Plays, The Drama Magazine for Young People*, 8 Arlington Street, Boston 16, Massachusetts. A. S. Burack, Editor. Issued monthly, eight times a year; 40c a copy; \$3.00 a year. "We use plays suitable for production by school children. Magazine contains three sections: Primary, Intermediate, and Junior High and Senior High School. Want patriotic, historical and holiday plays, comedies, etc. Report in two weeks. Payment is \$10 to \$25 per play."

### Little Theatres

*Cherry Lane Theatre*, 38 Commerce Street, Greenwich Village, New York City. "The Gilmores—Paul Gilmore, age 60, and Virginia Gilmore, age 30—want a play with *two star parts*. Must have good drama with *plenty of comedy* in the parts the Gilmores play. Do not submit any plays without these requirements. Report in a month. Address Paul Gilmore."

### Trade Journals

*Flying Magazine*, 185 N. Wabash Avenue, Chicago 1, Illinois. Max Karant, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We use timely, up-to-the-minute, authoritative articles on aviation and its uses. Maximum length 2500 words unless otherwise specified. Also use semi-technical articles on aircraft, flight and ground operations, engines and accessories. Suggest writers query before writing articles. Buy photographs, but no fiction or poetry. Report in 10 days to two weeks. Payment is 3c a word and up, on acceptance."

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### Fawcett Wins "Confessions" Suit

A judgment and decree was handed down on January 24, 1946, in favor of Fawcett Publications, Inc., publishers of "True Confessions" Magazine, in their suit against Real Confessions, Inc., and the co-defendants, Alex L. Hillman, and Hillman Periodicals, Inc.

The lawsuit, instigated by Fawcett Publications, Inc., was decided in favor of the plaintiff by the Hon. Benedict D. Dineen in a Supreme Court decision.

The Hon. Benedict D. Dineen in rendering the decision stated that the defendants would be forever restrained from publishing, printing, manufacturing, vending, selling, or offering for sale a magazine, book, or other periodical titled "Real Confessions."

The trial was undertaken by the publishers of "True Confessions" on April 28th, 1943, in an action to restrain Real Confessions, Inc., and Alex L. Hillman and Hillman Periodicals, Inc., from using the "Real Confessions" title and infringing on their long established "True Confessions" title.

### Brother

Sir:

Having read Frank Steinecke's praiseworthy letter in the January issue of WRITER'S DIGEST I would like to commend him highly on a subject quite often neglected, which is the production of plays by amateurs.

I have been a bit of an amateur playwright myself, and a professional actor, but have not written anything in the dramatic line for many years and have never tried to have any of my plays published. (Will see what I can do after I finish your beginner's course for writers).

"Uncle Bijah's Ghost" was the last melodrama I authored. Produced at the Langley High School in Washington, D. C., by the Eckington Players in '33, it received favorable comment, was photographed and the stills were published in the rotogravure section of the Washington Herald. Since then I have been on the road in stock, repertoire, on one showboat "The Majestic."

For four years before coming in the Navy I had my own group of actors, trained them, and took our plays on tour (in our spare time) of hospitals, aged folks homes, psychiatric institutions, orphanages, industrial schools such as Saint Mary's (where Babe Ruth was raised), churches, army camps such as Meade.



We entertained thousands of people in a single tour with one play and did it gratis because we enjoyed the work, and it made other people happy. We used plays (mostly comedies and farces) that were never heard of on Broadway, but it was a night of cheer and is what we would hear when the Weatherby Players would drive in to a hospital or wherever we were playing. It mattered little to our audiences that the "Mad Hatters" had never been done on Broadway, or that Muriel Chesney Benson had never received a salary. They were glad to have us come and would give us the same type of reception a Broadway hit would get, if they would have the generosity to play a charity date.

Always unheard-of-plays and unknown actors, yet they would get three or four curtain calls at every date. Do all Broadway productions get that?

If you have a torch to burn, Mr. Williams, why don't you go up on 42nd Street and let it flare? I'm sure you would attract some attention. After all, that is where the Grade "C" talking pictures sounded the death knoll of the legitimate theatre on that particular street a few years back.

And Frank Steinecke I want to compliment you on a very intelligent letter. It's people of your caliber who help to keep the theatre alive today in the hinterlands.

My cap is off to one I consider a brother under the skin.

HARRY S. WEATHERBY, Ph.M. 2/C,  
Night M.A.A. (Detail Office)  
U. S. Naval Hospital,  
Fort Eustis, Va.

#### Ohio Beverage Trade Writers

Sir:

We are in the market for beverage articles dealing with any phase of Ohio. We can use stories on successful merchandising, stories of old Ohio inns, photographs of any nightclub enterprises and so on. We will pay 1/2 cent per word for all material accepted and will pay \$2.00 for photographs loaned to us for reproduction. All photographs will be returned in good order.

We are a trade magazine and material from cities other than Youngstown is particularly requested. We cover the Youngstown scene rather thoroughly from our home office. We are not interested in material which does not deal with Ohio by name.

JAMES E. HICKEY, Editor,  
Buckeye Tavern,  
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# Let's Talk About Your Story

## YOU HAVE WRITTEN A STORY

You think it's good and you'd like to receive money for it. When you mail this story off to an editor two questions are in your mind: (1) To which editor should I send this? (2) How much is the story worth?

Have you ever thought what questions come up in the editor's mind when he picks up your story? He thinks: (1) How many of my readers will like this story? (2) Does this story satisfy the desire that prompts my readers to lay down good money to buy my magazine?

To sell a story to an editor you must have his viewpoint, and see your story through his eyes. This is hard to do at any time, and even more difficult when it is your own story.

The work of the Criticism Department of WRITER'S DIGEST is to teach you the editor's viewpoint on the particular story that you send us. These are some of the many points we answer for you:

- Do the first 200 words put the reader into the story?
- Are your characters the kind of people the reader can recognize and understand? Are the characters' problems the kind of problems the magazine readers meet themselves?
- Is the script wordy; does it need cutting?
- Is the dialogue realistic enough to give it the air of reality?
- What magazine wants to buy work such as this?
- Does the author know his subject, and is he enthusiastic enough to make the reader share the same enthusiasm?
- Would the story be improved by boiling the first three pages down to a half page?
- Is the climax spoiled by the author who is so eager for the reader to get his point that he uses a blackboard pointer?

A detailed answer to the above and many other points particularly applicable to your own story is meat and drink to the sincere free-lance writer. The Criticism Department of WRITER'S DIGEST does this for you; ably and professionally.

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## THE CATHOLIC MARKETS

(Continued from page 35)

**THE LITTLE MISSIONARY**, Techny, Illinois. Editor, Rev. James H. Mullaley, SVD. A missionary magazine for children using short stories, short articles, and fillers of a mission and vocational appeal. Payment on acceptance.

**MANNA**, St. Nazianz, Wisconsin. Editor, Rev. C. F. Reiner, SDS. A magazine for boys and girls in the eight to 14 group. Good short stories not more than 1500 words. Might be interested in a suitable comic strip or play, but query first. An occasional article. 1c per word for prose.

**THE QUEEN'S WORK**, 3742 West Pine Blvd., St. Louis, Mo. Editor, Rev. Daniel A. Lord, S.J. Directed to high school readers. Authentic true stories on a Catholic theme; payment, \$20. Shorter stories at \$5 and cartoons at \$4 purchased. Prompt reports.

**FIFTY-FIVE** years ago, William George Bruce conceived the original idea of publishing a magazine devoted solely to school administration, and in March, 1891, the first issue of *The American School Board Journal* came from the press. The first years of its existence, the circulation hovered close to the 100 mark; today it is 14,000. Twenty-two years later, in 1913, the first Bruce text book came from the press. It was an outgrowth of a demand created by material published in *The American School Board Journal* and was called *High School Buildings*.

It was not, however, until 1920 that the trend toward Catholic publications began to find expression in the activities of the house. In that year, Bruce's assumed the responsibility of publishing *Hospital Progress*, the official journal of the Catholic Hospital Association.

With the acquisition of the *Catholic School Journal* in 1929, the Bruce influence in the Catholic school field began to be noticed. The magazine paved the way for book manuscripts and The Bruce Publishing Company became a definite factor in the

Catholic schools: *The Highway to Heaven Series*, a series of texts providing an entirely new approach to the teaching of religion to elementary-grade children, and a series of American history texts for the elementary school.

In the meantime, Catholic books for the general reader began to appear. Biographies, history, popular psychology, juveniles, sociology, by Catholic writers, were added to the list.

William George Bruce, the founder, is, however, still active as the head of the firm. With the fifty-fifth anniversary of the founding of the business, he celebrates his ninetieth birthday. Vigorous and alert, full of humor and wisdom, he continues his leadership in civic and religious affairs quite as successfully as in the business he founded fifty-five years ago. He is at his desk every day, but he is relieved of much of the responsibility involved in publishing a new book every week, as well as four magazines every month, by his two sons: William C. Bruce as editor and Frank Bruce as publisher. Within the past few years, a third generation of Bruces has come into the picture in the person of William George Bruce, II, Frank Bruce, Jr., Jane Bruce, and Robert Bruce—sons and daughter of Frank Bruce.

This firm is now offering an annual fellowship of \$1,200, payable in 12 monthly installments, \$600 in the nature of an award and \$600 as an advance against royalties. Any Catholic lay person who can write well enough to satisfy the requirements of the Bruce editorial staff (and live on \$1,200 a year) is eligible to try for one of these fellowships. Details are available by writing The Bruce Author Fellowships, 540 N. Milwaukee Street, Milwaukee 1, Wisc.

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## LITERARY PRIZE CONTESTS OPEN As of March 1, 1946

Closing Date	Name	Sponsored by	Prizes	Conditions
Funds granted in accordance with length of time necessary to finish work. No fixed closing date.	Guggenheim Fellowship Alfred A. Knopf Literary Fellowships	John and Simon Guggenheim Memorial Foundation, 551 Fifth Ave., New York City 17 Alfred A. Knopf, 501 Madison Avenue, New York City 22.	Normally stipend not to exceed \$2,500. (1) \$5,000 each. (2) \$2,500 each.	Opportunities to further work for scholars, and artists of high ability, regardless of sex, race, color, creed or marital status. Four fellowships offered for planned projects by Canadian or U. S. citizens, combining scholarship with literary craftsmanship. (1) Biography and history for the general reader. (2) Physical or biological, science and fiction.
No fixed closing date. Submit any time.	Eugene F. Saxton Memorial Trust Life in America Awards	Harger & Brothers, 49 East 33rd Street, New York City 16. Houghton-Mifflin Co., 5 Park Street, Boston 7, Mass.	No more than \$2,500 to any applicant in any one year. \$2,500 plus royalties.	To creative writers who need financial assistance to undertake or complete projected writing in fields of fiction, poetry, biography, history, essay, journalism, popularizations and interpretations of cultural trends. Biographies or autobiographies of persons of this or past generation, deceased or living, depicting American scene, which contribute to understanding of our country. No fiction.
Open indefinitely and awards will be made whenever judges like one.	George Washington Carver Memorial Award	Doubleday Doran & Co., Inc., 12 West 67th Street, New York City 20.	\$2,500 (\$1,500 outright, \$1,000 as advance against royalties).	Fiction, non-fiction or poetry which illuminates the Negro's place in American life.
Open indefinitely and awards will be made whenever judges like one. No fixed closing date.	20th Century-Fox Film Corporation's Literary Fellowship Awards	20th Century-Fox Film Corp., 30 Rockefeller Plaza, New York City 20. The \$4,000 Fellowship Awards	\$1,500 (\$150 on presentation of scholarship; \$150 six months later; balance in \$100 mo. payments). \$4,000 in advance option; \$1,000 for 3-page outline.	Open to all members of Armed Forces, Merchant Marine, and those honorably discharged. Purpose is to encourage the writing of full length books for publication. All types of narrative considered.
No fixed closing date.	The \$4,000 Fellowship Awards	20th Century-Fox Film Corp., 30 Rockefeller Plaza, New York City 20. (Also Reynal & Hitchcock and Hawley Publications).	\$4,000 in advance option; \$1,000 for 3-page outline.	Open to men who have written for Yank, Stars and Stripes, or any other military publication. Purpose is to help service men or ex-service men develop their book ideas. Submit 3-page outline of novel or factual book, which must be acceptable to all three sponsors.
Open until all awards have been made.	Bruce Fellowships	Bruce Publishing Co., 540 N. Milwaukee Street, Milwaukee 1, Wis.	\$1,200 in 12 monthly installments (\$600 advance against royalties, \$600 outright award).	Four Fellowships (three in fiction, one in biography) will be granted on the basis of sample chapters and a complete synopsis. Finished manuscript must be in hands of the publisher within one year after granting of fellowship. Any Catholic lay person is eligible.
March 1	The Robert Sparks Walker Audubon Society and The Elise Chapin Wild Life Sanctuary Poetry Contest	Triple Tree Tangle, 808 S. Greenwood Ave., Chattanooga 4, Tenn.	1. \$25.00. 2. \$10.00. 3. \$5.00. 4. \$3.00. 5. \$2.00. 55 of \$1.00 each.	Original poems about birds, not exceeding 40 lines. Any form. Not more than three poems by one contestant.
March 1	This Month Fiction Contest	This Month, 247 Park Avenue, New York City 17.	\$500 Bond, two \$100 Bonds, \$100 cash. Price of every story bought (up to \$250). \$100.	Unusual high standard fiction emphasizing off-trail contents with stress on building up good characters or human interest. More than 3,000 and 4,000 words. Manuscripts, 49-64 pages, by any American poet under 30 who has not previously had a volume of verse published.
March 1	Yale Younger Poets Award	Yale University Press, New Haven 7, Conn.	1. \$1,000. 2. \$400. 3. \$100.	Book manuscript on nursing subjects. Writers may be nurses or in other professions; in any country, but writing in English.
March 15	McGraw-Hill Nursing Book Contest	McGraw-Hill Book Co., Inc., 330 West 42nd Street, New York City 18.	\$6,500 (\$5,000 outright, \$1,500 against royalties).	Best book combatting intolerance in America.
March 30	Julian Measner Award	Julian Measner, Inc., 14 W. 40th Street, New York City 18.	\$1,200 payable quarterly or monthly.	Novels by students in American colleges, on basis of promise shown in detailed outline. Open to Juniors or Seniors who are candidates for B.A.
April 1	Intercollegiate Literary Fellowship	Dodd, Mead & Company, 432 Fourth Ave., N. Y. City 16.		

LITERARY PRIZE CONTESTS—Continued

Closing Date	Name	Sponsored by	Prizes	Conditions
April 21	Kansas City Poetry Magazine Contest	Kansas City Poetry Magazine, Box 14, Kansas City 10, Mo.	1. \$25.00 2. \$10.00 3. \$ 5.00.	Short inspirational poems. Subject is "Immortality."
April 25	12th Annual Short-Story Contest	Writers Digest, 22 E. 12th St., Cincinnati 10, Ohio.	200 prizes totalling \$2,500. 1. \$500. 2. \$250. 3. \$ 50.	Stories must be original and not more than 1500 words, and must be accompanied by subscription to <i>Writers Digest</i> , one story may be entered in each issue. Manuscripts must be accompanied by a self-addressed envelope. No more than two stories may be entered. Enclose stamped self-addressed envelope.
May 1	College Contest	Tomorrow Magazine, 11 E. 44th St., New York City 17.	1. \$500. 2. \$250.	Open to college students only, for short stories and articles on any subject. Manuscripts will be judged solely on basis of literary merit and clarity of expression. Stories and articles both get a first and second prize.
May 31	Foreign Service Contest	John Day Company, 40 East 49th Street, New York City 17.	\$500 prize, \$500 advance royalties.	Open to any member of U. S. Foreign Service, or wife or husband of members, for the best book of fiction or non-fiction of interest to the general reader.
June 1	The Westminster Annual Award for Fiction	The Westminster Press, 925 Witherspoon Building, Philadelphia 7, Pa.	\$5,000.	Book-length fiction emphasizing the vigorous influence of Christian faith in contemporary life or in the annals of history. No restriction on settings, situations or characters. Certificate of Intention must be filed before April 1, 1946.
June 1	The 1946 Dierkes Press Book Publication Contest	The Dierkes Press, La Porte, Indiana.	Winning manuscript will be published at the entire expense of sponsor and royalty paid to author on all copies sold.	Open to new and previously published authors. Write for rules and entry form.
June 15	Fiction Fellowships	Thomas Y. Crowell Co., 432 Fourth Ave., New York City 16.	\$3,000.	Open to authors whose work has appeared in either the <i>University of Kansas City Review</i> or the <i>Prize Schooler</i> , or who have attended the University of Kansas School of Letters. Submit four chapters and outline of proposed novel.
June 30	United Services Book Contest	Thomas Y. Crowell Co., 432 Fourth Ave., N. Y. City 16; Columbia Pictures Corp., London or Sydney, Australia; Columbia Pictures Corp., 729 Seventh Ave., N. Y. C. 19, or Columbia Square, Hollywood, Calif.	\$6,000, plus usual book royalties and \$2,000 outright as option on film rights.	Open to any person who has served in any branch of Armed Forces of United Nations since September 1, 1939.
July 1	1946 Doubleday, Doran \$20,000 Prize Novel Award	Doubleday, Doran & Co., Inc., 14 West 49th Street, New York City 20.	\$20,000 (\$10,000 in cash, \$10,000 as advance against royalties).	Open to any writer. Submit complete manuscript of not less than 30,000 words, typewritten and in English; any theme or setting.
August 1	Dodd, Mead & Company—Redbook Magazine Prize Novel Competition	Redbook Magazine, 230 Park Ave., New York City 17, in conjunction with Dodd, Mead & Co.	\$10,000 plus royalties.	Open to any American or Canadian author who has not published more than two novels in book form or serially. Only manuscripts of unpublished works, typewritten in English, between 30,000 and 100,000 words, will be considered. Any setting or theme may be used.
October 1	Intercollegiate Literary Fellowships	Dodd, Mead & Company, 432 Fourth Ave., N. Y. City 16.		Open to graduate students and faculty members of American and Canadian universities and colleges, for an outstanding piece of non-fiction.
December 1	Whitlsey House Fifteenth Anniversary Prize Contest	Whitlsey House, 330 West 42nd Street, New York City 18.	\$5,000 (\$2,500 outright, \$2,500 as advance against royalties), \$1,000 offered for each further project accepted for publication.	Open to American residents, for books on science subjects written for the layman. Contestants must submit by April 1, 1946, a complete plan of their projected books together with 10,000 words of the manuscript.



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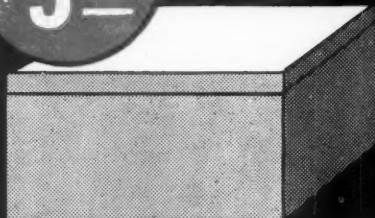
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